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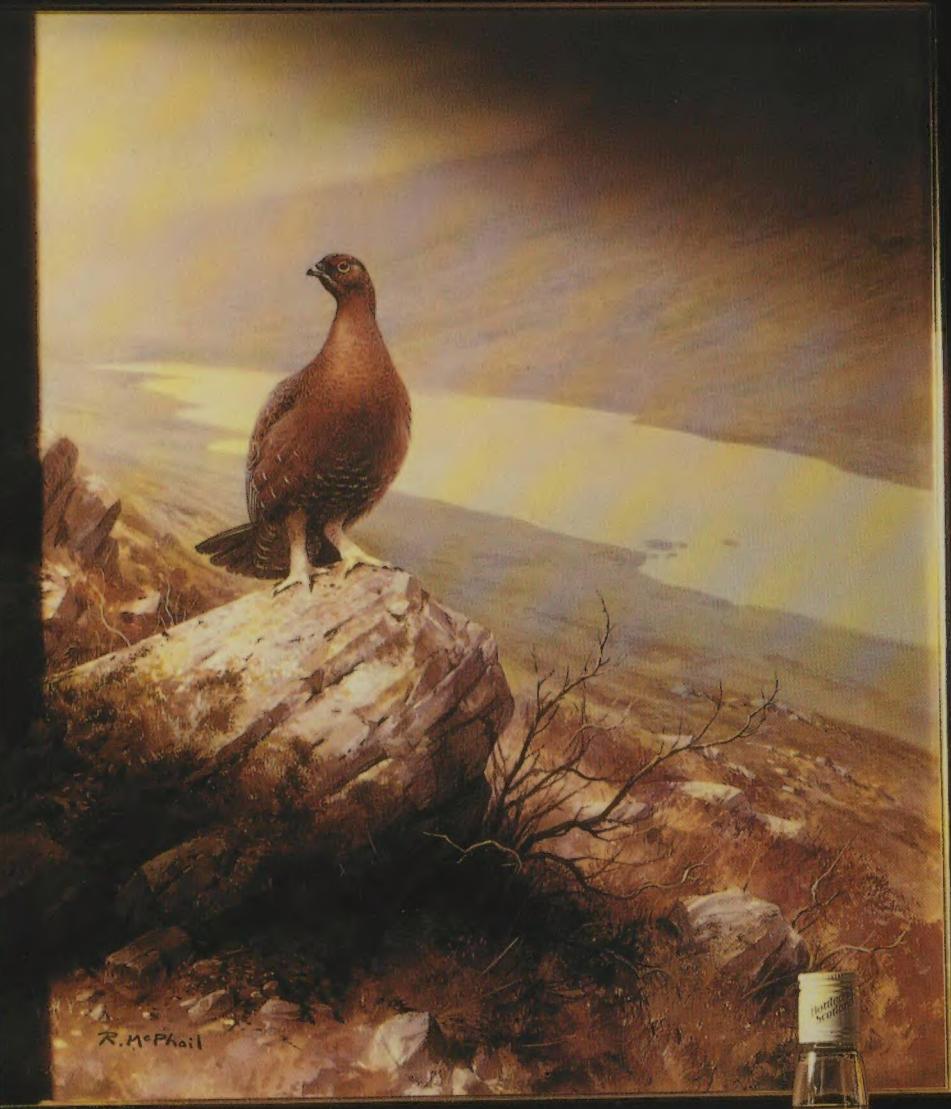
WINTER 1990



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Mercedes-Benz SEL limousine interior fitted with optional soft leather (no-cost option on the 300SE, 500SEL and 560SEL)

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# NELSON'S COLUMN

## READY FOR TAKE-OFF

London City Airport is one of the quiet but not well enough recognised successes of the redevelopment of Docklands. Its presence means that anyone working in or close to the City of London can currently travel to Paris, Brussels, Amsterdam and three other European cities in comfort and without hassle, and quite probably get there before he would have left the ground at either Heathrow or Gatwick.

But current operations are limited by its short runway, which means that few commercial aircraft can use it and that the range is restricted to places within a radius of 250 miles. The long-term success of the airport therefore depends on extending the runway and on a number of other developments which are now being reviewed by the public inquiry which is also examining plans for the new east London bridge across the Thames.

The airport's managing director, William Charnock, believes that the inquiry will finish by the end of 1990, and that with any luck he will get the go-ahead from the Secretary of State for the Environment by the summer. If he does, he can get the airport ready for the rapid expansion of European business travel in 1992.

"All of Europe will suddenly come within our orbit," he says, "and the concept of a network of business routes to places like Zurich, Milan, Frankfurt, Madrid, Stockholm and so on becomes practical. The City Airport, as London's gateway in and out of Europe, will really come to life."

Mr Charnock came to London City Airport in April, 1988, six months after it had begun operations but in the middle of the critical period that followed the cancellation of flights to Paris because of a clash with Gatwick air space. Charnock believes that it took the airport a year to recover from that row, which unjustifiably raised doubts about the safety of flights from Docklands, and led to its slow start. In its first year the airport handled 118,000 passengers and this year the number will be around 240,000. The ultimate target is about two million.

This can happen only if current plans come into effect. These include the extension of the runway from its present 1,030 metres to 1,199 metres (which can be done within the length of the pier between the Royal Albert and King George V docks, on which the runway stands), plus starter strips (not landing areas) of 186 and 75 metres, the reduction of the 7.5° rate of descent to 5.5°, a 20 per cent increase in permitted annual aircraft movements (from 30,160 to 36,500), and the ex-



tension of evening operation from 10pm to 11pm (to allow for possible flight delays).

These changes would allow the introduction of twin-engined turboprop aircraft and, most important of all, the British Aerospace 146—known as the "Whisper Jet"—which can carry 90 passengers and has an effective range of 1,000 miles. It is also twice as fast as the de Havilland Dash 7, which is the Short Take-Off and Landing aircraft now being used but which is no longer in production.

For business travellers the supreme advantages of the airport are its proximity, ease of access and lack of fuss. Cars can be parked (even long-term) within a couple of minutes' walk of the terminal. Riverbus from Westminster to the airport pier takes 35 minutes. The Docklands Light Railway extension is under construction, the Jubilee Line will one day reach Canning Town, where an airport reception area will be located. There are no crowds, no queues, the atmosphere is relaxed and unhurried, the check-in time for international departures is 10 minutes.

The amenities and ambience are so good, Charnock says, that the airport's current users tend to treat it as a private club which they want to keep to themselves. He understands their reluctance to spread the word, but for the sake of the John Mowlem group, who conceived, built and now run it, more passengers must be attracted.

"We don't make profits yet. The

original cost was £35 million, all of it private money, no helping hand from the Government or anyone else. The additional development will cost £7 or £8 million. Mowlem have always regarded this as a long-term investment, but clearly we must become profitable. We shall do so when we carry about 650,000 passengers a year."

Charnock has no doubt these numbers will be reached soon after 1992, when the airport develops at a much faster rate. Once flights move outwards to cities in the 1,000-mile range the numbers should quickly start approaching the two million mark. He agrees this will test, but does not think it will destroy, the vital 10-minute rule.

"It depends on how we organise ourselves. We have been examining for some time how we can maintain this airport without stress, and know we must maintain the 10-minute check-in. We've had a clean slate to work on in creating this city-centre airport—I think the first of its kind—and we're not going to throw away our advantages and become just like any other crowded, stressful airport."

It is not much more than eight years since Captain Harry Gee landed a Dash 7 on a then deserted and rundown Heron Quay to prove the viability of an airport in Docklands. The experience of the last three years has shown that it works, that there is a demand for it, and that it will help maintain London's links with Europe.

William Charnock of the London City Airport in Docklands, awaiting the necessary permission to expand services to a wider Europe.

# NELSON'S COLUMN

## SAVING THE YOUNG VIC

David Thacker, director of the Young Vic, is planning an impressive programme of new productions.

The Young Vic Theatre, threatened with closure by the end of the year, has been saved for at least another six months. Redundancy notices sent to all staff in the summer have been withdrawn and preparations are now in hand for three starry new productions.

But the threat of ultimate extinction still hangs over the theatre in its workmanlike breeze-block building in The Cut. When the Young Vic was founded by Frank Dunlop in 1970 it was part of the National Theatre (then operating at the Old Vic), designed to provide good theatre for young people at prices they could afford. It became independent four years later, but its subsidy from the Arts Council is still based on the level established when it was a child of the National. This is one reason why it is in financial trouble.

Another is the building itself, which is constructed on a bomb site and was intended to last no more than five years or so until the theatre found more permanent premises. This has not happened, so maintenance costs have become crippling. A deficit began to accumulate and this year an appeal for £350,000 was launched, partly to pay off the deficit and partly to pay for essential repairs to the fabric.

Monk painting a statue of the Virgin and Child from the Lambeth Apocalypse.

BARRY LEWIS/NETWORK



The theatre organised its own fund-raising festival during which 73 events were staged in seven days, and there has been a generous response from the public, donations ranging from 17p in cash taped to an envelope to an anonymous gift, sent through a bank, of £25,000. So far £252,000 has been raised, and this is enough to delay the theatre's execution. In fact there are now two theatres—the main stage, the only theatre-in-the-round in London, which seats 525, and a smaller Studio theatre for 114, which was built by the

current director, David Thacker, when he took over six years ago.

Plays now announced for the main theatre include a production by Trevor Nunn of *Timon of Athens*, with David Suchet playing Shakespeare's misanthropical hero, which opens on February 28, and a production by Sam Mendes of Sean O'Casey's *The Plough and the Stars* with Judi Dench, which begins on April 25. It is a promising programme, and compelling evidence that this theatre is too active to be allowed to die so young.

## LAMBETH'S APOCALYPSE NOW

The Lambeth Apocalypse, one of the finest examples of medieval book illustration, is among the most treasured possessions of the Lambeth Palace Library. It dates from the 13th century, when its message of doom would have been well suited to contemporary religious and moral concerns—indeed illustrated accounts of the Book of Revelation were the best sellers of their day, and many versions were produced. Few surviving examples are as well preserved or as complete as the Lambeth, but even this is fragile and cannot often be handled or exposed to strong light.

Because of this, and to meet the constant demands for viewing it, a limited facsimile edition was commissioned from Harvey Miller Publishers and Verlag Müller & Schindler of Stuttgart. It has just been published, and was given a discreetly spectacular launch by the Archbishop of Canterbury in the Great Hall of the Library, which describes itself as the oldest public library in the country (though access to its 3,000 manuscripts and 150,000 books is only by appointment).

It has been superbly done. Even

experienced eyes find it hard to tell the original from the facsimile. Modern electronic processes were used in the photography, but each folio was hand-gilded in 23½-carat gold, using the technique of medieval workshops, when gold was not stamped on the pictures but applied on the surface with a layer of adhesive.

It is believed that the Latin text, in Gothic bookscript, was the work of three or four hands, and a unique feature is the frontispiece, illustrated here, showing a monk painting a statue of the Virgin and Child. Another portrait in the manuscript is that of Eleanor de Quincy, Countess of Winchester, who is thought to have commissioned it.

The facsimile varies from the original only in its binding, which is in maroon sheepskin. There is a companion volume, including commentary and English translation of the text by Dr Nigel Morgan. They are offered together in a presentation case at £1,800 if ordered before Easter, or £2,200 thereafter for any remaining copies. Dr Runcie has been presented with the first of the 150.



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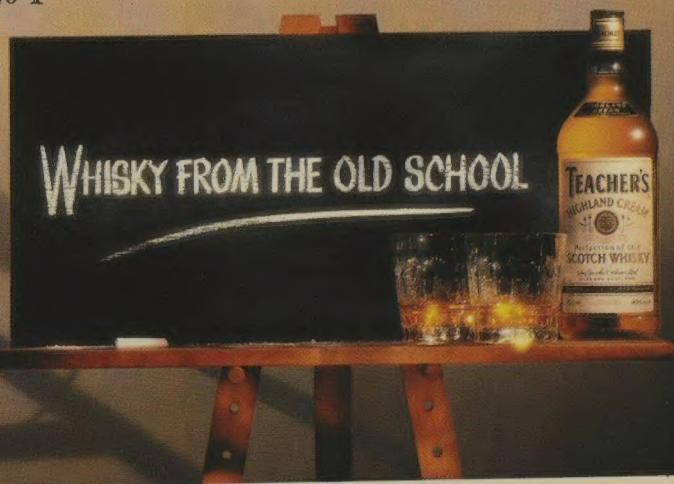


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# WINDOW ON THE WORLD

OCTOBER 12

The Speaker of the Egyptian Parliament, Rifaat al-Mahgoub, was assassinated in his car while driving in a motorcade through the middle of Cairo.

On the last day of the Conservative Party conference in Bournemouth the Prime Minister said that further tax cuts, more privatisation, increased home and share ownership and more moves to take education away from local authority control would continue to be the heart of her policies.

Inflation in the UK rose to 10.9 per cent, the highest annual rate since 1982.

OCTOBER 13

General Michel Aoun, the leader of a Christian revolt in Lebanon, fled from his headquarters at Baabda and took refuge in the French embassy in Beirut. In Paris President Mitterrand turned down a request that the general be handed over to stand trial on a charge of mutiny.

OCTOBER 14

Leonard Bernstein, the composer, pianist and conductor, died at his home in New York, aged 72.

OCTOBER 15

Soviet President Mikhail Gorbachev was awarded the Nobel Peace Prize. Later he announced that he could not attend the ceremony because of pressure of work.

OCTOBER 16

Israel refused to respond to a request from the British Foreign Secretary, during a visit to the Middle East, to co-operate with the proposed UN mission of inquiry into the deaths of 21 Palestinians in Jerusalem on October 8. On the following day Palestinians from the occupied territories cancelled a planned meeting with Mr Hurd after it was wrongly reported in the local press that he had said that Britain was opposed to an independent Palestinian state.

Antonia Byatt won the £20,000 Booker Prize for her novel *Possession*.

## THE NOVEMBER REVOLT

John Major became Prime Minister on November 28 after a remarkable sequence of events within the Conservative Party which included the resignation of Margaret Thatcher, after 11½ years in the office, and of her deputy, Sir Geoffrey Howe. It was Sir Geoffrey's resignation on November 2 that lit the fuse of revolt against Mrs Thatcher's leadership, though this did not become wholly apparent until his devastating 19-minute address to the House of Commons on November 13, when he declared that the Prime Minister's implacable opposition to a single European currency and her perceived attitude towards Europe was "running increasingly serious risks for the future of our nation".

He went on to say that he was committed to government by persuasion, but had resigned because the task of trying to pretend that there was a common policy had become futile. "The conflict of loyalty, of loyalty to the Prime Minister—and after more than two decades together that instinctive loyalty is still very real—and of loyalty to what I perceive to be the true interests of the nation, that conflict of loyalty has become all too great. I no longer believe it possible to resolve that conflict within this Government."

That this was the start of a serious challenge became evident on the following day when Michael Heseltine, who had resigned from the Cabinet over the Westland affair in 1986, announced that he would stand against Mrs Thatcher for the party leadership. He pledged that he would reunite the party that she had allowed to become divided, would reform the poll tax, and declared that he stood a

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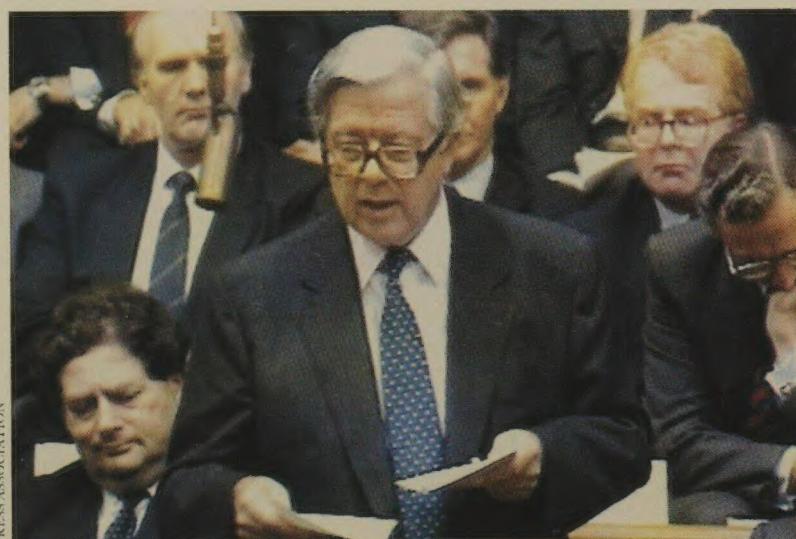


John Major with his wife, Norma. Right, Mrs Thatcher returning from the Commons on November 22.

better chance of winning back lost voters. This seemed to be confirmed by opinion polls taken during the next few days.

The first round of the leadership contest, in which the 372

Conservative MPs took part, was held on November 20. Mrs Thatcher won 204 votes, Mr Heseltine 152, and there were 16 abstentions. Under the party's peculiar voting system this left Mrs Thatcher four votes short of the 56 majority she required to win outright. The Prime Minister was in Paris, attending the Con-



10

Sir Geoffrey Howe delivering the speech that set in train the Tory revolt against Mrs Thatcher. Right, Michael Heseltine with his wife, Anne.



JOHN STILLWELL/PA

ference on Security and Co-operation in Europe, when the result was made known, and she promptly told reporters outside the British embassy there that she would stand for the second ballot.

"I will fight on," she said, but her determination slumped when she returned to London. She called Cabinet colleagues indi-

vidually to her room in the House of Commons, and the weight of their opinion seems to have been that she might well be defeated. Some urged her to make way for another candidate who would have a better chance of stopping Heseltine.

By the morning of November 22 Mrs Thatcher had decided to

resign. The meeting of the Cabinet was brought forward and she told members of her decision before the news was made public at 9.33am. In a brief statement she said she had withdrawn from the leadership contest because she had concluded that "the unity of the party and the prospects of victory in a general election would be better served if I stood down to enable Cabinet colleagues to enter the ballot". Douglas Hurd, the Foreign Secretary, and John Major, Chancellor of the Exchequer, promptly declared their candidacies.

In the afternoon Mrs Thatcher went to the Commons first to answer Prime Minister's questions and then to lead for the Government against the opposition's motion of censure. She carried out both with typical energy and punch. "I'm enjoying this," she declared, dismissing Mr Kinnock's "windy rhetoric" and defending her record with such brio that Conservative MPs leapt to their feet and waved their order papers in congratulation.

The record of the Thatcher years has been pretty good. Her ambition, as she said when she first took office in 1979, was to change attitudes and transform the state of the nation — to change Britain from a dependent to a self-reliant society.

In many ways she succeeded. Socialism has been eliminated. Trade union power has been broken. A market economy has been encouraged, many top-heavy state enterprises sold off and privatised, the creation of wealth rewarded, the owning of property and shares greatly increased. Overseas her firmness contributed to the collapse of communism and the ending of the cold war. She was seen to be a resolute defender of British interests and commitments in the Falklands War, and she fought successfully to reduce Britain's bills in Europe. But she had to be pushed into the Single European Act and into the European Exchange-Rate Mechanism, and her uneasy and often strident handling of other European issues contributed to her downfall.

The other contributing factors were the poll tax and recent uncertainty about her Government's handling of the economy. High inflation and high interest rates undoubtedly led to the collapse of support in the country, as reflected in opinion polls and by-election results, and this encouraged her backbench MPs to look elsewhere for someone to lead them into the next election.

Following her withdrawal, Tory MPs cast their votes between the three remaining candidates on November 27. The result was 185 votes for Major, 131 for Heseltine and 56 for Hurd. Though Mr Major's total was two fewer than needed to avert a third ballot, he was elected without dispute when both Mr Heseltine and Mr Hurd conceded him the victory.

Mrs Thatcher went to Buckingham Palace on November 28 to tender her resignation to the Queen, and she was followed by Mr Major, who was asked to form a government. On his return the new Prime Minister, who at 47 became the youngest British leader since Lord Rosebery in 1894, declared that he wanted "to see us build a country that is at ease with itself, a country that is confident and a country that is able and willing to build a better quality of life for all its citizens". He proclaimed that the wounds of the past weeks had been healed, and invited Mr Heseltine and Mr Hurd into his Cabinet.



JIM JAMES/PA



#### OCTOBER 18

The Conservatives lost the by-election at Eastbourne, caused by the murder of Ian Gow. The seat was won by the Liberal Democrat candidate, David Bellotti, by 23,415 votes to 18,865, a 20 per cent swing. The Labour candidate came close to losing her deposit. In the general election Ian Gow's majority was 16,923.

Education Secretary John MacGregor announced that testing of seven-year-olds in reading, writing, arithmetic and basic science would begin in the first half of next year's summer term.

#### OCTOBER 19

The Supreme Soviet voted by 333 to 12, with 34 abstentions, to support President Gorbachev's compromise economic programme, which provided for increased production of consumer goods with strict state control of prices on basic goods, privatisation of some state property, encouragement of free enterprise and a convertible rouble.

#### OCTOBER 20

A demonstration against the poll tax became violent when a group of some 1,000 demonstrators began to picket Brixton prison. A

total of 105 people were arrested, 45 policemen and six civilians were hurt.

#### OCTOBER 21

The Lebanese Christian leader Dany Chamoun, his wife and two sons were shot dead in their apartment at Baabda. Chamoun, son of a former Lebanese President, was a supporter of General Aoun.

The Prime Minister of Malaysia, Dr Mahathir Mohamad, was returned to office for a third term after a hard-fought general election.

#### OCTOBER 23

Thirty-three British hostages flew from Baghdad after being released following a meeting between Edward Heath and President Saddam Hussein. Those freed were men suffering from various illnesses. The former British Prime Minister stated that he had received guarantees from Saddam that another 35 Britons would be allowed to leave within the next month.

Norman Buchan, Labour MP for Paisley South, died aged 67.

#### OCTOBER 24

Benazir Bhutto's People's Party was defeated in Pakistan's general election, winning 45 seats to the Islamic Democratic Alliance's 105. Ms Bhutto claimed that she lost because of vote-rigging by the military-backed caretaker government appointed to office when she was dismissed on corruption charges.

Six soldiers were killed in IRA attacks on three army checkpoints in Northern Ireland. Three civilians had been forced to drive vans loaded with explosives into the army posts. One was killed, one was injured and the third escaped when his bomb failed to explode.

The directors of Polly Peck, the international company with interests ranging from electronics to fruit, applied for the appointment of administrators after failing to secure more capital.

Berthold Lubetkin, the Russian-born architect of the Modern Movement, died aged 88.

#### OCTOBER 28

EEC leaders meeting in Rome decided that the second phase of the economic and monetary union (EMU) would start on

January 1, 1994. Mrs Thatcher criticised the summit meeting for failing to make progress on the reduction of farming support, and suggested that her European partners were living in "cloud cuckoo land" for fixing a date without having agreed the substance of the second stage.

The government in Hungary responded to protests from cab and lorry drivers and reduced a proposed petrol price increase from 65 to 35 percent.

Anatoly Karpov won the seventh game of the world chess championship to level the scores with defending champion Gary Kasparov.

#### OCTOBER 29

The UN Security Council passed a resolution warning Iraq that it would be held accountable for war crimes and damage done to Kuwait.

Another 248 hostages, most of them French, flew from Baghdad to Paris.

In the House of Commons the Government defeated a House of Lords proposal for compulsory



dog registration by three votes. On October 31 the Lords also voted against the proposal, clearing the way for passage of the Government's Environmental Protection Bill.

#### OCTOBER 30

Tunnels from Britain and France, bored at a depth of 50 metres beneath the Channel, were linked when a steel probe, inserted in the rock by British engineers, made

Britain's tallest building, the 800 foot Canary Wharf Tower on the Isle of Dogs, was topped out on November 8.

contact with the French boring machine 22.3km from the British coast and 15.7km from the French.

#### OCTOBER 31

Brian Lenihan, the Irish Deputy Prime Minister and candidate for the presidency, was sacked by Charles Haughey, the Prime Minister, in order to win a vote of confidence in the Dail. The Progressive Democrats, Haughey's partners in the coalition government, had demanded Lenihan's departure as the price of their support.

Lord Caccia, former UK ambassador to the US and Head of the Diplomatic Service, died aged 84.

#### NOVEMBER 2

Sir Geoffrey Howe, Deputy Prime Minister and Leader of the House of Commons, resigned in protest at Mrs Thatcher's attitude towards the European Community (see p10). On the following day Mrs Thatcher appointed John MacGregor to succeed him as Leader of the



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House, with Kenneth Clarke taking over as Secretary of State for Education and William Waldegrave joining the Cabinet as Secretary of State for Health.

The Government announced that from March next year retailers would be able to offer a discount on goods bought with cash instead of with credit cards.

**SKY** Television and British Satellite Broadcasting announced their agreement to merge their operations to create a five-channel satellite TV service. To be known as British Sky Broadcasting, the new joint company would be owned equally between Rupert Murdoch's News International and BSB shareholders.

#### NOVEMBER 3

Members of the National Trust voted at their annual general meeting in Llandudno to ban stag hunting on its estates in Devon and Somerset.

England beat Argentina 51-0 in a rugby match at Twickenham.

#### NOVEMBER 4

The People's Assembly in Mozambique voted unanimously in favour of a new constitution that eliminated marxist socialism and changed the country's name from the People's Republic to the Republic of Mozambique.

Benazir Bhutto, after boycotting the inaugural proceedings, took the oath of office as a member of the newly-elected parliament in Pakistan and as leader of the Opposition.

Colonel Sir David Stirling, founder of the Special Air Service Regiment in 1941, died aged 74.

Mary Martin, the American film and stage star, best known for her role in *South Pacific*, died aged 76.

#### NOVEMBER 6

In the US mid-term elections the Democrats recorded net gains of one seat in the Senate and nine in the House of Representatives. In the 36 governorships up for election the Democrats captured Florida, Kansas, Nebraska, New Mexico, Oklahoma, Rhode Island and Texas, while the Republicans won Massachusetts, Michigan, Minnesota, Ohio and Vermont. The governorships of Alaska and Connecticut were won by independents.

#### NOVEMBER 7

The Indian Prime Minister, V. P. Singh, resigned after being defeated by 346 to 142 in a vote of confidence in Parliament. On November 8 Rajiv Gandhi refused an invitation to form a government but agreed to support Chandra Shekhar, leader of the breakaway group of Janata Dal.

Environmental ministers representing more than 130 countries met in Geneva and agreed to begin work on an international convention to reduce global warming.

A man was arrested in Moscow's Red Square after firing two shots from a sawn-off hunting rifle during anniversary celebrations of the Bolshevik revolution.

Retired world light-welterweight boxing champion Terry Marsh was found Not Guilty of attempting to murder his former manager, Frank Warren.

#### NOVEMBER 8

Labour retained Bradford North and Bootle in by-elections which went badly for the Conservatives. In Bradford North the Labour

*Poll tax demonstrations turned violent on October 20 when Brixton prison was picketed.*



majority was increased and the Conservatives fell to third place behind the Liberal Democrats. In Bootle the Conservatives just managed to retain second place.

President Bush announced that the US was sending four more armoured divisions, three aircraft carriers and some 100,000 men to strengthen its military presence in the Gulf.

Lawrence Durrell, the British author, died at his home in the south of France, aged 78.

#### NOVEMBER 9

Mrs Mary Robinson, a barrister, was confirmed as President of the Irish Republic following completion of the second preference voting in the election by proportional representation, held on November 7.

The Government's Criminal Justice Bill promised greater consistency of sentencing, sharper differences in punishments between violent and non-violent offenders, more effective community penalties, and penalties for parents wilfully failing to control delinquent children.

#### NOVEMBER 11

A large cache of IRA weapons, including Semtex explosive, was discovered in two cars parked in Kilburn, north-west London.

**NOVEMBER 12**  
The British Government agreed

to introduce sweeping reforms in safety procedures in the North Sea following publication of a critical report by Lord Cullen on the operation of the Piper Alpha oil platform, which exploded with the loss of 167 lives in 1988.

Emperor Akihito, the first Japanese emperor to be proclaimed as head of state rather than a living god, was enthroned in Tokyo's Imperial Palace.

#### NOVEMBER 13

The Ministry of Health warned that the use of cling film to wrap foods with a high fat content could be harmful because of chemicals in the film.

Constable's painting *The Lock* was sold at Sotheby's for £10,780,000, the highest price recorded for a British painting.

Malcolm Muggeridge, the journalist and author, died aged 87.

#### NOVEMBER 15

The British Government agreed to set up a fund, initially of £20 million, to provide British skills for Russia, as the US Government drew up contingency plans to send emergency food supplies during the winter. The cities of Moscow and Leningrad had already been making plans to impose rationing of staple foods.

The number of jobless in the UK rose by 32,200 to 1,702,700 during October.



Sir Ralph Halpern, chairman and chief executive of the Burton Group, resigned with a golden handshake of £2 million plus a pension of £456,000 a year.

Rowland Emmett, the cartoonist and inventor, died aged 84.

#### NOVEMBER 17

President Gorbachev won general support for increased powers for his presidency, supported by a reformed Federation Council, but without a council of ministers or presidential council, which would be abolished.

#### NOVEMBER 19

The cold war was officially ended as leaders of Nato and the Warsaw Pact countries signed the arms control treaty and a joint declaration renouncing the use of force. The signings took place at the Elysée Palace in Paris, and were followed on November 21 by the signing of the Charter of Paris by 34 heads of state to extend the principles of *détente* and human rights.

The Prudential Corporation, largest life insurance company in the UK, announced plans to sell off all of its 500 estate agencies.

#### NOVEMBER 20

President Saddam Hussein urged Iraq's National Assembly to release all German hostages following Chancellor Kohl's call for a peaceful solution to the Gulf crisis. The Assembly meanwhile

passed a law imposing the death penalty for hoarding grain.

#### NOVEMBER 22

Margaret Thatcher announced that she would resign as Prime Minister as soon as a new leader of the Conservative Party had been elected (see p 10).

Defence Secretary Tom King announced that Britain was to increase the number of servicemen in the Gulf to more than 30,000, and send another 43 Challenger tanks with all necessary support.

#### NOVEMBER 23

US President Bush and President Assad of Syria met in Geneva for talks on the Iraq invasion of Kuwait, which both agreed was unacceptable.

The British Government ordered

*The British boring machine under the Channel. Contact with the French end was made on October 30.*

an inquiry into the sinking of a trawler by a submarine which snagged its fishing gear. Four men on board the trawler were drowned.

Roald Dahl, author of children's books and many macabre stories, died aged 80.

Dodie Smith, the novelist and playwright, died aged 94.

#### NOVEMBER 25

In the first round of the presidential election in Poland, Lech Walesa failed to win the 50 per cent

*Mrs Mary Robinson with her husband after she was confirmed as President of the Irish Republic.*

cent of the vote that would have given him outright victory. His vote was just short of 40 per cent, more than 15 per cent ahead of his nearest rival and judged enough to ensure victory in the second round on December 9. Second place in the first round was held by a Polish Canadian businessman, Stanislaw Tyminski. Prime Minister Tadeusz Mazowiecki came third, and subsequently announced his resignation.

Australia beat England by 10 wickets in the first Test at Brisbane.

#### NOVEMBER 26

Lee Kuan Yew, Prime Minister of Singapore for 31 years, resigned the office, though remaining secretary-general of the People's Action Party. The post of prime minister was taken over by Goh Chok Tong.

Lord Pearce, former Lord of Appeal and chairman of the Press Council, died aged 89.

#### NOVEMBER 27

The *Sunday Correspondent* ceased publication two months after changing to tabloid format in an effort to arrest declining circulation. The paper was launched in September, 1989.

#### NOVEMBER 28

On his first day as Prime Minister John Major appointed Michael Heseltine to the Cabinet as Environment Secretary specifically charged to reform the poll tax. Other appointments included Kenneth Baker as Home Secretary, Norman Lamont as Chancellor, David Waddington as Leader of the Lords, and Chris Patten as Chancellor of the Duchy of Lancaster and party chairman.

Britain and Syria agreed to restore diplomatic relations.

#### NOVEMBER 29

The UN Security Council voted by 12 to 2, with one abstention, to authorise the use of force for the eviction of Iraq from Kuwait if Iraq had not complied with previous resolutions by January 15. On the following day President Bush offered to open direct talks with Iraq to bring about a peaceful solution. The Iraqi President agreed to talks but put the chances of war at "50-50".

#### NOVEMBER 30

Bulgarian Prime Minister Andrei Lukanov resigned following a general strike in his country.





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# 1990

is the third year of the *ILN* London Awards, which are given in five categories: Environment, Innovation, Development, Entertainment and Londoner of the Year. The purpose of the awards is to draw attention to some of the good things that are going on in the capital and visibly enhancing the life of London. Nominations were received from all sections of the London community, including local government, industry, the arts, business and commercial operations, MPs and many other individuals, and a final decision was arrived at by a panel of judges comprising Sir Ronald Grier-son, Chairman of the South Bank, Peter Palumbo, Chairman of the Arts Council, Max Hebditch, Director of the Museum of London, Chris Green, Director of British Rail Network SouthEast and 1988 Londoner of the Year, and James Bishop, Editor-in-Chief of *The Illustrated London News*.

# 1990 LONDON AWARDS

Nicholas Serota, Director of the Tate Gallery, has been chosen Londoner of the Year for master-minding the reorganisation of the nation's primary collection of modern paintings. Other awards go to a parkland walk in Haringey, a wheelchair escort service in Havering, the redevelopment of Billingsgate Market, and to the Almeida Theatre in Islington. Faith Clark reports.

## LONDONER OF THE YEAR

Nicholas Serota's position as Director of the Tate Gallery takes him all over the world, but London is the place he returns to and the only city in which he feels he could live. His enthusiasm for London is inspired not only by the number of artists living and working here, but also by the city's beauty, bustle and energy and its unique position half-way between the cultures of Europe and America. He is on record as saying that his ambition from the age of 16 was to be Director of the Tate. In 1988 that dream came true when he left the Whitechapel Gallery, after a highly successful period as director, to take up his

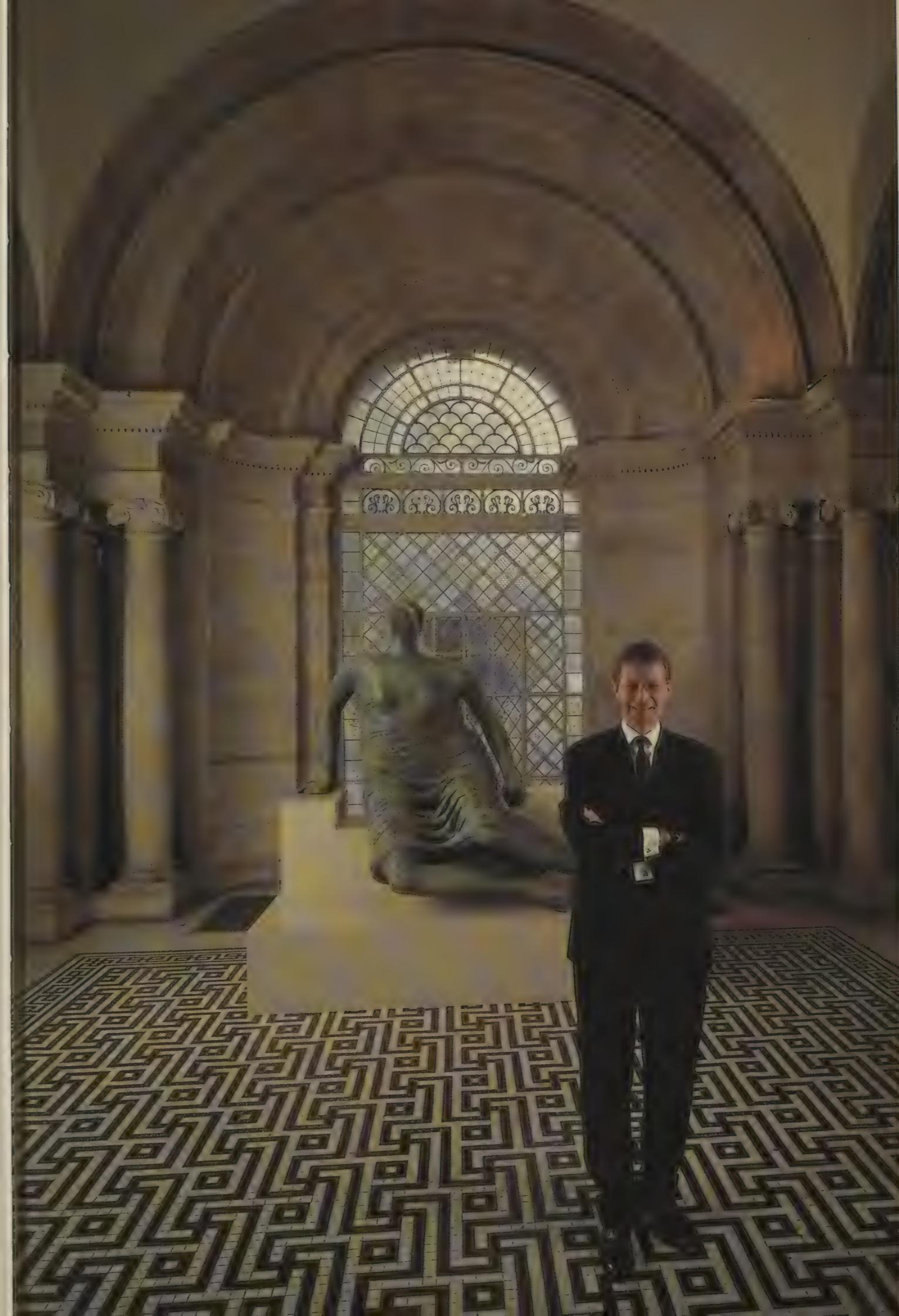
appointment as Director of the Tate. He at once set about reorganising the gallery.

The results of this enormous undertaking were revealed to the public in January of this year and the new exhibit offers a completely reorganised and rehung gallery. Nicholas Serota's approach to the presentation of the Tate's collections is radically different from anything previously seen here. The new display, entitled *Past, Present and Future*, is laid out in chronological order, tracing the development of British art from 1550 to Impressionism and then examining the relationship of British art to American and European art in the 20th century. Each room has a theme which, together with the works, will change every nine

months or so, allowing more of the gallery's enormous collection to be seen. One room has also been dedicated to temporary displays enabling the gallery to show, among other exhibitions, collections by a single artist.

Funding for this £1 million project was found almost entirely from outside sources, with British Petroleum being the single largest sponsor. The rooms have been repainted and rewired, the lighting updated, explanatory signs and labelling redesigned and greatly improved and, wherever possible, the rooms restored to their original shapes. For example, the Duveen rooms have been stripped of false ceilings, partitions and screen walls and are being used, as was originally intended, as spaces for sculpture.

PHOTOGRAPHS BY  
RICHARD WAITE



## DEVELOPMENT

WINNER

### Billinggate Market

Most of the nominations in this category were for refurbished sites rather than for entirely new buildings, which reflects the current building activity in the capital, and it was a successful development that won the top award. The old Billingsgate fish market, built in 1882 and the site was acquired first by London and Edinburgh Trust and then by CitiBank. It is to them that Richard Rogers Partnership has transformed this Inlädt building designed in 1974 by Sir Horace Jones, into a modern, financial dealing-house.

Facing south on the river in the City of London, a stone's throw from Lloyd's, old Billingsgate has provided a spectacular dealing-floor of 28,200 square feet, with another 10,500 square feet on a mezzanine. 11,000 square feet of office space around

the perimeter of the building and a further 4,000 square feet on the third and fourth floors. State-of-the-art technology is housed behind a perfectly-preserved facade.

In the main open space of the market, the office/financing units are arranged so that the walls like giant shelves, the services for each desk or work area run beneath the floating floor, emerging through plates. There are air curtains above entrances and big round, glass lights that conceal fire-fighting technology and emergency lights. The suspended mezzanine that runs the length of the building is designed to be removed, if required, without leaving a trace. Glass walls an inch thick cut out the noise from Lower Thames Street, creating a peaceful environment, with soundless traffic passing by one side and the river on the other.

*From fish to finance. Changes at Billingsgate, below and below right.*

### COMMENDED Royal Society of Arts

In 1986 the RSA commissioned Green Lloyd Architects to connect and convert the vaults of the five 18th-century houses the Society owns in John Adam Street to provide modern conference facilities.

The eight brick vaults are now linked to each other, and a staircase in the enclosed courtyard connects them to the upper floors. A new, 60-seat auditorium is located on a steel deck just above an 18th-century cobbled roadway, thus preserving the original cobblestones. The work has provided light and attractive conference and reception facilities, a dining hall and kitchen areas and general improvements to the ground-floor layout. The judges have commended the ingenious arrangement of the modern additions and the way in which the original historic and architectural features have been preserved.

PHOTOGRAPH BY ANDREW NICHOLSON



## ENVIRONMENT

WINNER

### The Parkland Walk: London Borough of Haringey

The winner in this category, which received more nominations than any other, was the Parkland Walk, which runs along a stretch of disused railway track for 3 miles between Finchley Park station and Muswell Hill. It provides a tranquil countryside environment for thousands of visitors and an excellent habitat for plants and wildlife. The Nature Conservancy Council has designated the walk as a Local Nature Reserve and the Haringey Parks Service Conservation Team value it as part of their commitment to conservation and the environment.

The track follows the route of the old railway line that used to connect Finchley Park station with Alexandra Palace. The two sections that remain make up the Parkland Walk, separated by Higlegate and Queen's Woods. If these woods are included, the total 4-mile walk takes about two hours, winding through trees, shrubs and herbaceous plants. Seventeen species of bird breed there and butterflies thrive among vegetation carefully managed for their benefit.

The judges felt that the Parkland Walk offered Londoners an opportunity to experience the peace of the countryside within the confines of London.

### COMMENDED The Restoration of Cabmen's Shelters

Sixty-one cabmen's shelters were built in London between 1875 and 1914. Only 13 now remain, following recent, slow decay before the Heritage of London Trust joined with the maintaining charity to refurbish them, and seven of the shelters have been painstakingly restored, the funds coming from a variety of local sources.

P26





## Even Mauritius once had its ravaging hordes.

**P**IRATES? PAH! - Mauritius has seen the worst of them.

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And we will forever protect our beaches from going the way of so many around the world: into cement mixers on the nearest construction site.

To think, 300 or so years ago these

very same beaches would have been dotted with longboats laden with riches - with nigh-on-nothing to spend them on.

There were hardly the five star havens to stay in we have today.

There was no cuisine of different national dishes to revel in. No local fine arts to buy, nor casinos in which to off-load a few ducats.

(Our ancient mariners were even too early for the world's second oldest racecourse.)

And although they would have had a choice of watersports, surely these cost little more than a lira or two.

It makes you wonder how the pirates managed to stay on Mauritius for over a century.

If you would like more information on holidays and flights to Mauritius, you can simply contact us at the Mauritius Government Tourist Office, 49 Conduit St, London W1R 9FB. Alternatively, you can telephone us on: 071-437 7508. Fax: 071-734 2726.



## INNOVATION

WINNER

### Wheelchair Escort Service: London Borough of Havering

This new service, the first of its kind in London, offers the house-bound of Havering opportunities to get out and about independently. The judges welcomed the scheme as being a simple idea that could, with encouragement, catch on in other boroughs and be of great value in the community. Diane Hales (who is herself in a wheelchair, following an accident in 1982), the co-ordinator and dynamic spokesperson for the Wheelchair Escort Service, says that the aim of the scheme is to increase the independence and "normality" of handicapped and elderly wheelchair-bound people and give them the same freedom to get around the community as everyone else.

People needing the service are put in touch with a volunteer "pusher" (as Diane Hales calls them) who undertakes to push them wherever they need to go. The scheme is managed from a central telephone, manned by Ms Hales; expenses are reimbursed and training is given when necessary. The Havering Borough lottery, together with donations, has

provided enough money to run the scheme for two years.

Ms Hales has had a "pusher", Tony Miller, for three years and he has become not only a valuable method of transport for her to the shops, doctors' appointments and social visits, but also a trusted friend. Thus the scheme not only gives the house-bound mobility, but provides them with a potential source of social contact. The team that put together this idea includes members of the London Borough of Havering Social Services, members of the Havering Association for the Handicapped, and volunteers.

COMMENDED

### London Disability Guide

The *London Disability Guide* is a resource book put together by the Greater London Association for Disabled People to give immediate access to information on the organisations and services for the disabled all over London. The guide is available in Braille, Moon, large-print version and on tape. Co-operation was obtained from both Thames Television's *Thames Help* programme and Freeman Home Shopping in the research and production of this highly commended resource for London's disabled.



Diane Hales of the Wheelchair Escort Service with her "pusher" Tony Miller.



Jonathan Kent and Ian McDiarmid revitalised Islington's Almeida Theatre.

## ENTERTAINMENT

WINNER

### Almeida Theatre

At a time when many London theatres are under threat of closure the Almeida Theatre is enjoying remarkable success. Derelict for many years, it was reopened in the early 1980s.

In January this year two actors, Ian McDiarmid and Jonathan Kent, took over as artistic directors. In their first successful season they produced Jonson's *Volpone*, with McDiarmid himself in the title role, Ibsen's play *When We Dead Waken* with Claire Bloom, and *Scenes from an Execution* with Glenda Jackson. McDiarmid's production of Anouilh's *The Rehearsal*, with costume designs by Jasper Conran, has recently transferred to the Garrick.

The theatre consistently plays to 90 per cent capacity and the 1991 season promises Pinter's *Betrayal*, Wedekind's two *Lulu* plays and Dryden's *All for Love* with Diana Rigg. During the summer the theatre offers an exciting array of contemporary music and performance events under a festival producer. Next year the 11th Almeida International Festival programme will include new music from Europe, the USSR and the Americas, through concerts, cabaret and music theatre.

The Almeida's funding comes from a combination of the box office, public subsidy and sponsorship. Ian McDiarmid and Jonathan Kent attribute some of the theatre's success to the

fact that actors are more directly involved with its running, and with the choosing and production of plays.

COMMENDED

### The Entertainment Corporation

The Entertainment Corporation was the first company to establish cultural contacts of a business kind with Moscow and has battled with bureaucratic problems and political hitches ever since to bring Soviet theatre, ballet and opera to this country. Victoria Charlton and Peter Brightman are the couple responsible for this enterprising organisation, whose tireless commitment to presenting such companies as the Bolshoi Ballet, the Kirov Ballet, the Georgian State Dancers, the Moscow Classical Ballet, the Kirov Opera and the Moscow State Circus has brought delight to Londoners.

COMMENDED

### Imperial War Museum

The new Imperial War Museum offers its visitors more than just the chance to look at exhibits relating to war, serving as an enormous archive and study centre as well as a museum devoted to modern warfare and, as its Director, Alan Borg suggests, to "human behaviour".

The Museum has recently been transformed by a £20 million redevelopment, with the exhibits now housed on four imaginatively-designed floors and with the latest technology bringing them to life □

# HOUSES IN THE PICTURE

As long as there are buildings which are worth illustrating, there will be artists to take their likeness. Writer and painter

Raymond Spurrier examines the flourishing tradition of house portraiture.



When a handful of artists came over here from the Continent in the 17th century they started a fashion for topographical drawing which is still popular today. Their new style borrowed the line-and-wash technique from cartography: early topographical drawing was often akin to map making and well suited to depicting the possessions of landed gentlemen. Oblique, bird's-eye views taking in house, formal gardens, avenues, lakes, hunting forest and cultivated land are familiar from the engravings of Kip and others.

Later it became fashionable to depict a man with his family, horses, dogs and servants against a background of the country house. There is an attractive naïvety about some of these pictures, since itinerant journeyman painters, ignorant of the rules of perspective, offered value for money by cramming everything in, like an inventory of possessions laid out for inspection.

An 18th-century interest in antiquarianism led to many delightful water-colour drawings of old houses, ruined castles and abbeys. The cult of the picturesque that followed the English milord's Grand Tour not only provided Italianate views of native scenes but also led to the remodelling of countryside to create Arcadian settings for Palladian mansions. Before-and-after drawings were often made to demonstrate the effect of

improvements of the kind which were discussed by Jane Austen characters.

With the rise of industrialism, nostalgia in Victorian painting became popular. Helen Allingham was one of many artists to paint insanitary cottages looking romantic with roses round their doors and winsome children playing outside. The 20th century began to swallow up real countryside, and landscape painting between the wars remained escapist. Village church, tithe barn and manor house were important elements in an art only faintly tinged with Continental modernism. The English watercolour tradition, however, took on a new lease of life with brilliant men like Edward Bawden, who could make exciting art out of nondescript buildings.

Picturesque subjects, including buildings of an earlier age, remain immensely popular with amateur and professional painters as well as with buyers of pictures—an understandable response to the increasingly metropolitan world in which we live and a landscape drastically changed by motorways and modern farming methods.

House pictures today are put to many uses: they can be anything from an impressive oil to hang in the baronial hall to a crisp engraving for a letter-heading or greetings card. Commercial organisations use them for promotional

material such as posters, calendars and press advertising. As long as there are buildings worth illustrating, there will be artists to take their likeness.

Nicholas St John Rosse is one artist who paints in a traditional realist style learnt during three years' study with Annigoni in Florence. In the afternoons he attended the Nude School there and, though he is predominantly a portraitist, he likes nothing better than to sit on a beach making figure compositions.

Annigoni, "a tough and single-minded man", taught St John Rosse to paint with oil tempera, perseverance, and a self-critical eye. All this comes out in the house portraits that he likes doing. He particularly enjoys Victorian architecture—he painted a prospect of a Jacobean house with Victorian additions in Kent from Turner's viewpoint—but he is just as happy making a chalk drawing of an old barn prior to conversion.

In total contrast of scale and method is the exacting craft of wood engraving. Though Simon Brett plays down the craft aspect, the impeccably-mounted, carefully-printed blocks, array of sharp tools, and the two well-maintained, 19th-century, black and gilt Albion presses speak of dedication to fine workmanship. Brett's quiet, almost diffident manner masks a sharp intelligence, and a ready wit. He is as well able to invent an





*Charlotte Halliday,  
opposite, whose work is  
shown above,  
often uses her car as a  
travelling studio,  
although she has a more  
solid base at home  
in St John's Wood.*

allegorical design to illustrate a sonnet for the Folio Society edition of Shakespeare as to engrave a thatched cottage for a distinctive letter-heading.

Although designed for reproduction, engravings are original works and generally are a much cheaper alternative to oils. Brett likes the idea that a print can be easily shared—in a letter-heading, or on a greetings card, or hung on a wall.

He was trained at St Martin's School of Art, studied engraving under Clifford Webb, painted for a while, then took up teaching in the art department at Marlborough. He now freelances and has enough work, as he says, to keep him solvent. He is also chairman of the Society of Wood Engravers and is happy to recommend a fellow artist if he thinks someone else would be more appropriate for a particular commission.

In St John's Wood the notice on the gate said "Beware of the wild cat". But there is nothing wild or bohemian about Charlotte Halliday, though she was once taken for a gangster's moll casing the joint when drawing a building through the sunshine roof of a car.

As the daughter of a respected portraitist, Charlotte Halliday was a bit nonplussed on entering the Royal Academy Schools to discover a disinclination for oil painting. Henry Rushbury encouraged

her to go out into the streets and draw. From him she acquired the practice of sound draughtsmanship, and from Professor Albert Richardson a love of 18th-century architecture. All her work is done on the spot, usually in pencil and colourwash on toned paper, in a calm, classical style that betrays nothing of the hassle of working outdoors; indeed she is delighted when a passing child shouts in her ear—especially when he says: "Smashin' picture, miss!"

Charlotte Halliday is now keeper of the New English Art Club, founded in 1886 as a revolt against establishment art. When I suggested there was nothing very new about the New English today she replied in her London Orpheus Choir contralto that you do not stop believing in something just because the rest of the world has caught up. Despite her preference for older buildings, she enjoyed drawing the NatWest tower—though when I referred to a piece of Disneyland Post-Modernism at the end of the street thought she could just about manage to turn down a request to paint it. She has recently finished a book about Georgian fanlights, having drawn 200 of them. Charlotte Halliday is a professional, and obsessive about detail.

Peter Morter is another who fits the pattern of English tradition. To say that he lives in the past is not quite the whole

story—but he does say he would like to have lived in the time before art and science parted company, and he admires the early-18th-century draughtsmen for their clarity of style. He lives quietly in rural seclusion: oak-framed Suffolk cottage, trim garden, the village punishment stocks just down the lane. He works steadily at his drawings and dismisses concepts such as creativity and inspiration, putting it all down to honest craftsmanship. Morter likens himself to a bespoke tailor—an attitude inherited from a wheelwright father and an earlier forbear who was an itinerant journeyman able to turn a hand to embellishing a tradesman's van, painting the king's head for an inn sign, or taking the likeness of a prize pig.

Morter's aptitudes were sharpened by an architectural training, but he soon found designing new buildings less compelling than drawing old ones. He also enjoys the skill of taking buildings apart to show how they were put together: making precise prospects with all the



Above, Nicholas St John Rosse painted this prospect of Somerhill in Kent from exactly the same viewpoint as Turner's *Somer Hill, Tonbridge*. Below, Ronald Maddox's work ranges from the Houses of Parliament to this country cottage.

fascination of a model. Yet with all his technical skills Morter searches constantly for something that will lift the drawing out of the predictable.

In the living room hangs one of his early paintings of an apple: a high-definition job that shows it to perfection. He would like to draw gardens to reflect his botanical interests, and more interiors. The surprise ambition is for the opportunity to depict some of those

anonymous glass office towers that reflect one another in the city.

Moira Huntly enjoys the modern architecture that expresses Arab culture, the sort you find in Kuwait—from which her daughter came away just in time, repeating a much earlier experience of her own. However, older buildings are more Moira Huntly's style. Born in Scotland, she spent her early childhood in Spain, became a refugee during the civil war, returned to England to train at Harrow and Hornsey schools of art, taught, and then brought up a family in the Cotswolds, where she now works as a painter and illustrator, taking a wide range of commissions.

Mrs Huntly has, for example, done a series on literary houses for Whitbread's and she recalls perching on rocks snatching the only suitable view of Dylan Thomas's house as the tide came in around her. She is a partner in a Stow-on-the-Wold gallery, writes books about painting and drawing, and holds strong views about pictorial quality and artistic standards.

As a child she got into trouble for drawing on pillowcases and getting ink up the wall. Her style is firm and lively, using traditional materials in a fresh and imaginative way, separately or in unexpected combinations, to tackle figures, landscapes, still life, or machinery found



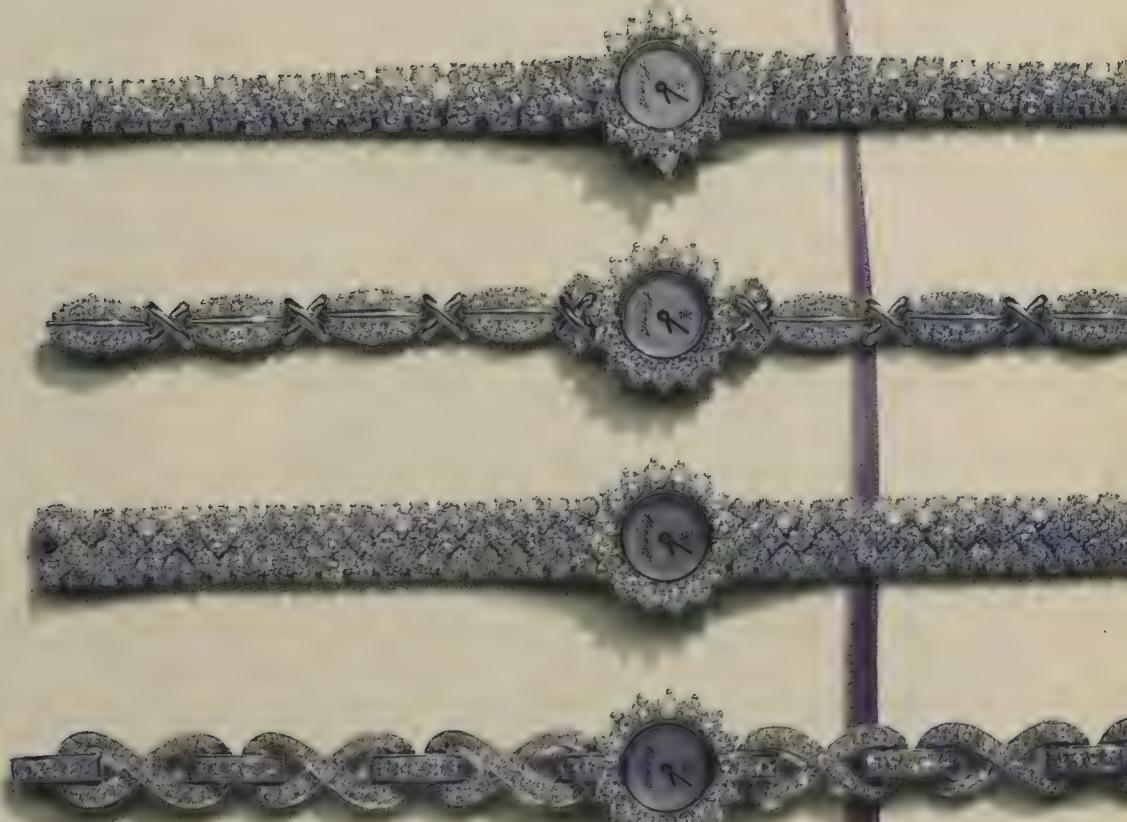


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Above, Peter Morter's painting of the library at Cragside. He describes his work as honest craftsmanship and dismisses concepts such as creativity and inspiration. Below, sound drawing and a strong sense of design are features of Moira Huntly's vigorous paintings, such as this London street scene.



in country barns or on the deck of a fishing vessel. Her boats (notoriously difficult) are convincing and her buildings are unlikely to fall down.

Sound drawing and a sense of design lie behind everything Moira Huntly does. While there is nothing overtly modern about her work, it represents a brand of realism that could have been produced only in the 20th century. Its strength and vigour seem somewhat incongruous from one so feminine.

"Have you any unfulfilled ambitions?" I asked. "Only to go on painting and do it better," she answered. I got the same reply to that question from another artist, Ronald Maddox.

A neat, compact figure, he could be taken simply for the effective administrator that he is: president of the Royal Institute of Painters in Water Colours; a governor of the Federation of British Artists; on the governing body of the Hertfordshire College of Art and Design. He puts his organisational abilities down to design training. Like Peter Morter (with whom he has shared book commissions) he has a craft background, in lettering and silversmithing. But he regards himself as a painter/illustrator and falls easily into the English watercolour tradition, often working in line and wash in a crisp, up-to-date manner that is inspired by people like Edward Bawden and another prolific watercolourist and engraver, Eric Ravilious.

Like them, Maddox is much in demand, and the list of prestigious commissions from organisations both national and multinational seems endless, covering anything from murals to postage stamps, posters, book illustrations, typography, and watercolour landscapes. His picture of Apsley House, *No 1, London*, commissioned by a major oil company, now hangs in 10 Downing Street. He is currently working on a series of drawings of the Parliament buildings for the House of Commons.

Most of his prolific output incorporates architecture, a long-term interest. He has a preference for the vernacular, for contrasting period styles, and for subjects relating to industrial archaeology. His on-the-spot sketches in pencil or watercolour are remarkable for their confidence, accuracy, sense of character and place.

With a reputable artist you get what you pay for. Prices for a house portrait can range from a few hundred to several thousand pounds, depending on size, medium, the purpose for which it is required, copyright arrangements, the complexity of the subject and, of course, the reputation of the artist. Peter Morter quotes Ruskin as saying there is nothing that cannot be produced more quickly and cheaply that is not also inferior. So beware of the "artist" who knocks at your door and attempts to charge professional prices for an amateur product □

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# KEW'S NEW CHALLENGE

Professor Ghillean Prance,  
world expert on the rainforest and  
director of the Royal Botanic  
Gardens at Kew, is interviewed by  
fellow explorer John Hemming.

One of the first things that Ghillean Prance did when he became director of the Royal Botanic Gardens at Kew in 1988 was to thrash out a written statement of the gardens' aims. Typically of him, all the staff were involved and the wording was meticulously revised. The resulting mission is conservationist and international: "To ensure better management of Earth's environment by increasing knowledge and understanding of the plant kingdom—the basis of life on Earth."

Ghillean (pronounced "Ian") Prance is a happy example of the right man in the right job at the right time. He arrived to take on the top position in botany just as this country and its politicians were becoming aware of the importance of tropical forests. Professor Prance has behind him 25 years of experience in the jungles of Amazonia—the region that includes over half the world's surviving rainforests. All those months spent at the botanical coal-face, snipping buds and blossoms, drying and pressing specimens in equatorial heat and humidity, hauling collections back along forest trails, and then analysing and identifying the treasure-trove give him an unassailable reputation as one of the world's foremost field botanists.

The sweaty but exhilarating work beneath the forest canopy has yielded nine books, eight edited volumes and more than 200 academic papers. Such a written corpus qualifies Prance for vari-

ous professorships—at the University of Reading, not far from Kew, at the City University of New York, where he is finishing supervision of some doctoral students, and at Manaus, the city 1,000 miles up the Amazon river.

Research and dissemination of findings are among Kew's stated objectives. "Our mission will be achieved through worldwide research into plants and the ecosystem, publication, and access to all knowledge so gained for the world's scientific community." So it was Kew's staff who wanted to lure Prance back from the United States to be their director. He was discreetly canvassed at international botanical conferences; and when the job was finally advertised, three Kew people sent the notice to Prance to make sure he applied. This naturally pleases him for he wants to encourage and motivate Kew's 525 employees. There are 120 in the science departments, 200 in the gardening department and the rest in education, administration, and maintenance of the main gardens at the western edge of London and a further 465 acres at Wakehurst Place in Sussex.

Ghillean Prance was born in Suffolk but named after a hill on the island of Skye, his mother's birthplace. Educated at Malvern College and Keble College, Oxford, he grew up in Scotland and England surrounded by people who loved plants. Two aunts were botanists and plant illustrators, a cousin was Regius

professor at the Royal Botanic Garden, Edinburgh, and his housemaster at Malvern was a keen biologist who inspired the boy with botanising trips during the holidays. Such enthusiasm led directly to reading botany at Oxford and then to a doctorate at what is now the Oxford Forestry Institute. Prance's thesis was on Chrysobalanaceae, a family of trees and shrubs related to roses. This research involved using specimens from the New York Botanical Garden; and that prestigious institution then invited him to join its staff to work on their herbarium collection as his speciality.

No sooner had Ghillean Prance joined the NYBG than he was off on his first South American expedition, to Surinam, in 1963. In the following year he was sent to collect plants along a new road being cut into virgin forests in central Brazil. He has been back every year since then. His temporary stint at the New York Botanical Garden grew into a 25-year career culminating in the post of Senior Vice-President for Science.

When the Americans heard about his interest in the directorship of Kew, they offered him the presidency of the New York garden but, fortunately for us, they were too late. Professor Prance had already accepted what he regards as the world's top job in botany. "Kew is the most famous because it has led consistently, both as a scientific institution and as a great garden," he explains. "It has always concentrated on all the

world's species and research on them."

This year the Post Office issued a set of stamps to commemorate the 150 years since the royal gardens were opened to the public. Before 1830 the rolling acres beside the Thames had been developed by Joseph Banks (the rich young botanist who had sailed with Captain Cook) as a private retreat for Princess Augusta. Kew Gardens achieved pre-eminence under Darwin's friend Joseph Hooker. "They are not the oldest, not even in England; but they are the world leader."

Now in his early 50s, Prance has a dignified, professorial manner. His beard is white and his sandy hair is greying. He speaks slowly, crisply and very clearly; and this firm manner, coupled with his knowledge, experience and enthusiasm, means that he is in great demand as a public and academic speaker. He is very active, attends countless conferences, and guides young botanists in the way that he himself was inspired. His devoted secretary's only criticism of him is that he travels too much and accepts invitations too readily. But he sees it as important to keep in the mainstream of international botany; and his high profile enhances Kew's prestige.

Ghillean Prance drops his professorial manner when he recalls his 25 years of Amazon expeditions and his passion for the beautiful rainforests and their native Indian inhabitants. You can sense the toughness behind his unassuming manner: the resilience, born of interest in his work, that let him endure the hardships of expeditions uncomplainingly—the insect bites, occasional hunger or thirst, and frequent fatigue in equatorial heat. I asked him whether he had had any adventures in the Amazon forests.

"It is the sign of a good expedition not to have too many," he replied, but went on to mention a few. There were overturned canoes in the many rapids that you have to pass on the way to the remotest and most interesting forests. There was danger from a herd of peccary (a pig-like animal that can be aggressive in large packs) that forced him to take refuge in a tree. The worst experience was a bad attack of falciparum malaria on an expedition on the upper Purus river. Eight of the 10-man expedition went down with malaria. Prance was sent back to civilisation on a three-day walk, collapsing in his hammock whenever the fever and debilitation were too great. A tough Brazilian and a mule were sent out with him; but his companion suffered an attack even worse than his, so Prance walked, leading the mule with the Brazilian on its back and "feeling very weak and pushed to the utmost".

The New York Botanical Garden asked Prance to develop an Amazon pro-

gramme for it, and he achieved this during his quarter century of expeditions. He took the years 1973-75 off to help the Brazilians develop graduate studies at their new National Amazon Research Institute (INPA) in a wooded campus outside Manaus. He speaks fluent Portuguese and loves Brazil, and the Brazilians have great affection for him. During the decade 1978-88 he led Projeto Flora Amazonica, an ambitious project to collect as many plants as possible from the world's richest ecosystem. Teams of botanists penetrated every threatened or unknown region of Brazilian Amazonia in 35 separate expeditions. Prance personally led many of these ventures, notably to a table mountain called Aracá, a Conan Doyle "lost world" in remote forests near the Amazon-Orinoco watershed. "That one was too exciting for me not to go." A supply plane crashed, happily without loss of life, but it meant that this expedition was stranded without food and had to live off the land for a fortnight.

## Ghillean Prance is a happy example of the right man in the right job at the right time



Such fieldwork makes Ghillean Prance the sort of explorer that the Royal Geographical Society likes most. He penetrates unexplored places and performs tough feats that would have headline-grabbing Indiana Jones types calling press conferences. But, like many scientists, Prance is modest about his expeditions since they were simply a necessary part of his research. He is more concerned with the results—those 200 learned papers and involvement in discoveries of over 350 plant species new to science. I asked whether any plants were named after him. "About 50 have Prancii in their titles, including one entire genus or family of acanthus discovered in Brazilian Rondônia." That many named plants puts Ghillean Prance on a par with his predecessor Banks.

Prance is by training a taxonomist, someone who identifies and classifies plants. "When I started, I was interested only in biology and flora. Then I saw the terrible destruction of the rainforests and turned to applied research. I became an environmentalist." He was deeply influenced by his contacts with tribal

Indians, notably the Yanomami, who are the largest surviving nation of forest-dwelling natives in South America. Their knowledge of thousands of plants impressed this taxonomist, and Prance has gained a reputation as an ethnobotanist—one who learns applied uses of plants from ethnic societies.

He joined the Prince of Wales earlier this year speaking at a conference at the Royal Geographical Society about ways of tapping the resources of rainforests without felling them. A fine example of such applied botany is Castanospermine, a plant alkaloid identified by Kew researchers as a promising cure for AIDS. Kew taxonomists guessed that the Alexa family of trees would contain this compound; and Kew collectors on the RGS Maracá Rainforest Project in northern Brazil confirmed this by field observation. The resulting medicine is now being clinically tested. If successful, it would not only save lives of AIDS victims, but would also provide a powerful argument for the urgent necessity to save rainforests that are full of similar unknown treasures.

Such interests make the new director delighted that the Royal Botanic Gardens recently opened a Centre for Economic Botany, where the public can learn how every facet of our lives depends on plants. Another new building will be a laboratory for molecular systematics, which means storing seed banks to study plant chemistry. Despite his background as a scientist and expeditioner, Ghillean Prance is well aware of Kew's public role. The gardens, recovering quickly from the 1987 storm, continue to give pleasure to thousands of enthusiasts, and a Visitor Centre is being built at the main gate. Another innovation is the launch of "Friends of the Royal Botanic Gardens, Kew"—a club whereby well-wishers can share in Kew's blossoming and greening.

Asked what are his main challenges after two years in office, Professor Prance said that one was to keep the many research programmes going at a time of tight funding. The gardens receive 83 per cent of their £14 million budget from the Ministry of Agriculture, Fisheries and Food; the balance has to be raised, largely through grants for specific work. "The other great challenge is the environmental crisis. Kew has an important niche. It can contribute by using basic data on plants for their sustainable use all over the world." We can take pride that we have a world leader in these beautiful gardens and that they are in very capable hands.

□ Details of "Friends of the Royal Botanic Gardens, Kew" can be obtained from Michael Godfrey, RBG, Kew TW9 3AB. Tel: 081-940 1171.

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# JUST BACK FROM GEORGIA

Alistair Horne records his impressions of a Soviet republic where traditions of hospitality remain unaffected by renewed assertions of independence.

**M**oscow was bleak and rainy, Kiev autumnal, but in late September Tbilisi greeted us with a blaze of meridional warmth; so did the Georgians. Our spirits rose. Ever since reading Lesley Blanche's marvellous *Sabres of Paradise*, about the 19th-century hero, Shamyl, and his 25-year struggle to keep the Russians out of his mountain stronghold, I have had an obsessive desire to see the Caucasus.

Describing the capital of Georgia—Tiflis, as it then was—in the 1860s a young British mountaineer called Douglas Freshfield disenchanted reported: "A more unlovely spot at first sight it is impossible to imagine." On the other hand, my friend David Lloyd-Jones, who recently conducted an orchestra there, compared it glowingly to Aix-en-Provence. Our first impression was somewhere in between.

From the airport dusty plains, like those of adjacent Anatolia, lead down into a hollow made by the River Kura on its meandering passage from Kars, in Turkey, to the Caspian Sea. Tbilisi sits astride it, dominated by the ruined walls of the fourth-century Narikala citadel high above. The town's focal point is Liberation Place, a large square of handsome, 19th-century buildings. Until a few months ago it was called Lenin Place, but the Russian statesman's vast statue has now been relegated to the dustbin of history, the empty plot seeded over to hide any trace of its deposed former

tenant. Leading off it, Rustaveli Avenue (named after Georgia's great poet) is lined with fountains and shady plane-trees—indeed, not unlike the Cours Mirabeau in Aix. A lively political discussion, reminiscent of those at Speakers' Corner, is going on around them. Everywhere are the red, white and black flags of Georgian nationalism, but no sign of police or military, and the atmosphere is totally uninhibited.

Our hotel, the Iveria, a modern, concrete, high-rise building, has a lobby full of fruit machines (made in Madrid)—the first blessings of Western civilisation—each with half a dozen dedicated Georgians crowded around it. Alas, in common with most Soviet hotels, the corridors already look as if Saddam Hussein and his camels have recently passed through. A large mouse (or small rat?) makes a friendly appearance in my bedroom during the second night.

The view from the balcony is inspiring, however. As the haze lifts we can see, 70 miles to the north, the imposing Mount Kazbek where, according to legend, Prometheus lies perpetually shackled. It is flanked on either side by a great wall of white peaks. Below us the Kura flows merrily along between wooded boulevards. One begins to realise what a pretty city this is, with echoes of Paris and the Seine.

Our first engagement is a wine-tasting at which our hospitable host introduces us to the *marani*, a wine-sampling beaker with 10 separate mouthpieces. Georgia produces almost all the wine in the USSR, some of it excellent. I particularly like a fruity red called Alazani; others in our group prefer the Gurdzhani white. But could we *buy* a bottle? No—not for sale. When we finally track down a wine shop in Tbilisi, it has run out—a first lesson in Soviet economic planning.

We are luckier on the thriving "free" market, at which the Georgians excel. A keen entrepreneur, "Jakob", instantly attaches himself to us, providing roubles at a 50 per cent discount on the official

rate and mountains of caviare at knock-down prices. When we need a minibus, Jakob somehow manages to produce one. In his own car he proudly displays a star-of-David alongside the Georgian flag. One of Tbilisi's large Jewish community, he told me he was planning to emigrate to Israel. I warned him he might not find it easy there and expressed my doubts about whether the USSR could afford to lose such talents as his.

The 13th-century Metekhi Church sits on a cliff above the Kura. Typical of most Georgian churches, it has a squat apse and polygonal, cone-capped central tower. Sadly, and again like the rest, its ancient tiles have been replaced with utilitarian aluminium but it retains some fine stone carvings of Persian origin. Down below in the Old City is the even more ancient Sioni Cathedral, dating back to the fifth century, with some superb icons and an internal structure closer to that of Byzantium than to the much later Russian Orthodox churches of the Kremlin.

It brings home the great antiquity of this tiny, proud and historically isolated state. In the ancient land of Colchis, legendary home of Jason's Golden Fleece, Georgians had existed, unchanged, centuries before the Romans. Christianity was imported in the fourth century, long before it reached Russia, by a female saint, Nino—"The Enlightener". Wicked Queen Tamara, who enticed promising young men to her mountain eyrie for a night of bliss before flinging them over the precipice, ruled over a thriving kingdom by the 12th century. This was the epoch of Rustaveli, already a golden age 200 years before Chaucer, as attested by some of the magnificent jewellery, icons and *cloisonné* enamel in the Museum of Georgian Art.

Then came the Mongols of Genghis Khan, who destroyed everything; next the Persians, and then the Turks. One marvels how this small nation somehow maintained its identity and its religion—

*This statue of Lenin at Pyatigorsk is one of a rapidly-disappearing breed.*





resisting Islam, unlike most of Turkey's other neighbours.

In 1783 Georgia asked Catherine the Great for protection. The Russians agreed that they could keep their king; but, of course, cheated. After the 1917 Revolution, Georgians revolted against the St Petersburg Bolsheviks, but were brutally suppressed by their compatriot, Joseph Stalin. In the Second World War half of the Georgians who joined up were killed. Georgia is half the size of the United Kingdom but with only just over five million inhabitants, and today is among the most vocal of the republics to assert its independence.

At Sioni Cathedral, on a Saturday evening, the Patriarch of All Georgia presides over mass. Clouds of white doves fly up as his venerable figure processes from the modest palace, and priests

*Above, at 18,481 feet, the twin peaks of Mount Elbruz dominate the landscape. Below, Soviet art at Krestovy Pass.*

in fawn habits toll the bells. Inside the packed cathedral, where the Georgian choral singing should on no account be missed, are scenes of extraordinary piety as young people fervently kiss holy icons—symptomatic of the religious revival all over the Soviet Union.

Hidden away in the Old City are tranquil squares, cooled by acacia trees, where old men play chess in the shade; time-honoured wooden houses with elegant fretwork verandas recall the few surviving *yalis* on the Bosphorus. A handsome cerulean-blue villa where the 19th-century novelist Lermontov once lived now houses a literary journal.

The colourful covered markets of

Tbilisi are distinguished by the extraordinary generosity and warmth of the vendors. Ask about anything and you are given it. The women in our group come away laden with fruit, spices and flowers, a foretaste of a special Georgian characteristic we were to meet repeatedly.

To this open-handedness there is another facet. John Mortimer described how, having fallen asleep on a plane, he awoke to the strange sensation of a bearded Methuselah (some Georgians live to 160) licking his ear—a warning of the unrestrained randiness of the Georgian male. At the Mouhambazi restaurant a deafening disco provokes our neighbours to ply us with toast after toast, then to remove all the women of our party, one after the other, on to the dance floor. Marina, our guide from Leningrad, warns, "These Georgian



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*Above, the 13th-century Metekhi Church on the River Kura. Below, fresco of the Golden Fleece at the old capital of Mtskheta.*

men won't take 'no' for an answer. They never bring their own wives to a restaurant, and if you go after theirs there's a bloody mess! But," she added, "they make very good friends once they calm down." We creep out, before the excitement gets out of hand.

That night produced the only bad meal we had. Georgia is probably the richest in food of any part of the Soviet Union yet one feels, painfully, that due to disastrous national shortages serious sacrifices are made to feed tourists. Because of the low exchange rate (supplemented by the ubiquitous black market), prices (outside of Intourist establishments) seem incredibly low; at an elegant tavern on the Kura, seven cups of coffee, two bottles of wine and four of mineral water set us back less than £2.

Hotels are another matter. Almost everywhere they are dirty, broken-down and the staff demoralised. I later reflect that their general dilapidation may be due to their wretched employees having to spend two or three hours a day queuing for their own food, arriving at work in a state of total exhaustion.

Tsinandali, nestling among lush,

though poorly-weeded, vineyards under the lowering, purple mountains of Dagestan, is one of the prettiest parts of all Georgia. It was from these wild mountains that, in July, 1854, Shamyl swarmed down to carry away as hostages Prince Chachavadze's young wife and all her womenfolk. After eight months of misery and terror in the fastness of Shamyl's Muslim *aoul* they were finally exchanged for Shamyl's son, Djemmal-Eddin, who had been captured as a child by the Russians. But, tragically, Djemmal had become totally Russified and, back in Shamyl's austere camp, he simply pined away.

Rather like a *Gone With The Wind* southern plantation, and exquisite in its setting, Tsinandali has an unbearably wistful atmosphere. After another wine-tasting in its cellars (again, being unable to buy any wine), we move on to the delightful 11th-century cathedral of Alaverdi, a former pagan site which, for all its tranquil remoteness, boasts the tall-

est dome in Georgia. A woman with children of wonderfully pure Georgian beauty lets us in; chicken scatter; a herd of sheep with vast, curling horns passes by. At nearby Ikalto a sixth-century monastery contains the ruins of a "university" which allegedly predates Oxford. Bees hum around lemon-hued, wild hollyhocks; a white-haired candle-seller sits knitting; relatives come to place flowers and apples on the tombstones.

The "big adventure" is the journey across the main Caucasus range. The Georgian Military Highway was built by Yermolov under Tsar Alexander I, to help subdue the turbulent Caucasians. It is described by Negley Farson, in his evocative 1929 *Caucasian Journey*, as "one of the most sensationally beautiful mountain highways in the world". Cutting through the great wall of continuous snow and ice, including 12 peaks higher than Mont Blanc, it is certainly a most imposing achievement for the engineers of nearly two centuries ago, and remains today the main link between Russia and Transcaucasia.

On the way out of Tbilisi, we pass a statue of the disgraced local boy, Joseph





TERENCE HOLL KAZZ

*Generosity and warmth distinguish the vendors at Tbilisi's markets. Georgia is probably the richest in food of all Soviet countries.*

Stalin, wrapped in transparent plastic, and about to be broken up. High up on a pinnacle above the rushing Aragvi River, we visit the fortress church of Dzhvari, which has some marvellous stone bas-reliefs. The oldest church in Georgia, dating from the fifth century AD, it is built on the site where St Nino received her vision of enlightenment, and converted the pagan Queen Nana. Eagles hover over the cobalt-blue waters of its lake; "wishing trees" are festooned with fragments of cloth by the pious.

Below, in Mtskheta, which was the ancient capital (local legend has it that its founder lived in the fifth century after Noah), is the most enchanting church we have seen yet—that of Sveti Tskhoveli. Among its 11th-century frescoes is an engaging depiction of the Golden Fleece.

At Ananuri, sloping down to a turquoise lake, is a monastery, rather later in date, with the original tiles of its beehive tower still intact. Its curious appearance gives an idea of how they must all once have been.

We climb steeply, among hornbeam forests and slopes covered by azaleas and rhododendrons. Old-fashioned haystacks and ridiculously conical mountains give way to jagged peaks. Here and there stand the ruins of military watchtowers; one wonders how any army could have fought in this terrain. The bus heaves and growls in the thin air and suddenly we are on top of the Krestovy Pass at 7,815 feet. Out of weird, bright orange deposits, bubbles a fizzy mineral water supposedly Russia's best.

As we stand on the traditional boundary between Europe and Asia while the brakes cool down, the clouds part to reveal what Lermontov describes as the "white cardinal's cap" of Mount Kazbek. From its 16,541 feet, second only to the mighty Mount Elbruz, Kazbek once sent chunks of ice from its glacier hurtling into the river, causing devastating landslides lower down the gorge.

The Highway winds precipitously

last surviving Lenin monuments. In its shadow a small urchin plays the mouth-organ, watched by a white mongrel. Lenin pays no attention. It is raining, and we are in Mother Russia again.

The next day the mountain zealots among us head off on a three-hour drive in quest of Mount Elbruz while the rest sample Pyatigorsk's evil-smelling mud baths. With our heads in wet cloud, our chances of getting a glimpse of its great twin peaks seem miserably poor. Suddenly, at the end of a steep valley, the sun comes out and there it is, all 18,481 feet of it—roughly the equivalent of Snowdon perched on top of Mont Blanc.

We take a chair-lift up to 10,000 feet on nearby Mount Cheged, through rowans and birches already ablaze with autumn colour, to examine Elbruz more closely. It is breath-taking—perfectly matched twin bosoms of icy white, blinding against an indigo sky. One can readily believe all the legends; that Noah's Ark rested on Elbruz, on the way to Ararat; that Sindbad's Giant Rock kept its eyrie there. For such a high peak it is surprisingly smooth, indeed Douglas Freshfield, who first scaled Mount Elbruz in 1869, found it almost a walk. In contrast, on the other side of us, rises the terrifyingly sheer and impregnable Donguzorun ("The Mountain of Seven Tongues"), its almost 15,000 unclimbable-looking feet capped with a great ice cornice hundreds of feet thick. That day every crevasse on both was miraculously visible—a rare occurrence for the stormy Caucasus.

Back at the bottom, in a sweet-smelling pine glade beside the gurgling Baksan River, we toast our good fortune with a roistering *shashlik* barbecue, and a great deal of Georgian wine.

□ Alistair Horne travelled with Art Study Tours, 24 Meadow Rd, London SW8 1QB (071-735 8300). The cost of approximately £2,000 for a 14-day trip included the services of a British guest lecturer and all accommodation.

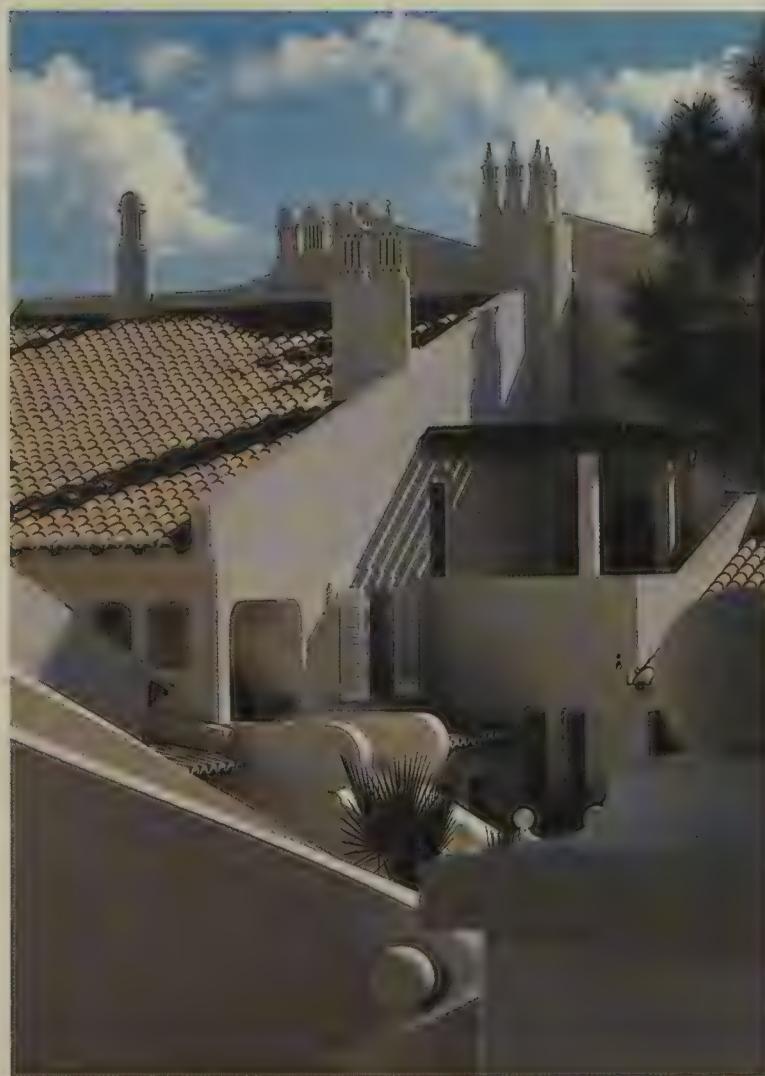


PLUTER TURNLEY/COLOURPOINT

down alongside the headwaters of the rushing Terek, traditional Cossack country, to Ordzhonikidze, which once called itself "Mistress of the Caucasus" (Vladikavkaz), and has only just resumed its former name. After an overnight halt, passing the high-tide mark of Hitler's armies in the Second World War, we move on to Pyatigorsk, the spa and frontier town where Lermontov provoked his fatal duel in 1841. The thatched bungalow that quartered him as a contentious subaltern is lovingly preserved. A superb poet and artist, Lermontov in *A Hero of Our Time* uncannily predicted his own fate, aged only 26. However, his "hero", Pechorin, is so unpleasant that one is left wondering whether his creator may not also have been a pretty tiresome young man.

Nearby towers what must be one of the

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# POLAR NIGHTS

How do they affect the region's inhabitants? Report and photographs by Bryan and Cherry Alexander.



**T**he Arctic, that vast area at the top of the globe, spanning three continents and seven countries, is frequently described in travel brochures as "the land of the midnight sun". But each autumn it also becomes "the land of the midday darkness". The price that the Arctic pays for its summer days of 24-hour sunshine is an equivalent number of winter days when the sun never appears above the horizon. This dark period varies from two months in the Arctic's lower regions, like Lapland, to four months in the higher latitudes of Spitsbergen.

The Inuit (Eskimos), Lapps and other native people of the Arctic have adapted their lifestyles to cope with this winter darkness. Life simply goes on; the Inuit still have to hunt for food and the Laponians have to watch over their herds of reindeer. In the remote Thule district of



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north-west Greenland, home of the world's most northerly natural community, the sun sets in late October and is not seen again until mid-February the following year. The 800 polar Eskimos who inhabit this region continue to live primarily by hunting, even during the four-month winter.

Although during this period the sun does not appear above the horizon, it is by no means in total darkness. Even in December there will be a red glow on the horizon at midday and some twilight. The Inuit continue to hunt seal and walrus, locating their prey mostly by the sound of the animal exhaling as it surfaces at breathing-holes in the sea ice. Inuit hunters make the most of periods around the full moon, which reflects brightly off the snow and ice, compensating for the lack of daylight. During the dark winter and particularly in bad weather the Inuit spend much time on social visits, always an important facet of their culture, which undoubtedly help to relieve the melancholy of the darkness. Of the six small Inuit villages scattered along the coast, just two have electricity. For the rest, kerosene lamps provide the only relief from the polar night.

In contrast, the Norwegian city of Tromsø, lying 200 miles north of the Arctic Circle, keeps the polar night at bay with a blanket of electric light. Since its foundation in 1794, Tromsø has grown from a small fishing town to a modern city—the largest city in the Arctic—with a population of 50,000. Life there during the darkness does have its problems, not least the possibility of pedestrians being knocked down by cars as they try to cross its dark, snow-covered streets. (Almost all Tromsø's inhabitants walk around with reflectors pinned to their coats.) There are other problems as well. "I wouldn't mind the darkness if it wasn't for my children," said one young mother. "Apart from skiing on the floodlit trails there isn't much for them to do; you can't just tell them to go outside and play in the dark."

One might imagine that all this darkness would be conducive to sleeping, but the polar night is responsible for sleep disorders in an estimated 20 to 25 per cent of the population, according to psychiatrist Dr Trond Bratlid, head of the



Sleep Research Laboratory at Tromsø Asgard Hospital. Dr Bratlid has been investigating "Midwinter Insomnia" (MI) for the past 10 years and believes the lack of daylight in the winter darkness causes biochemical disorders in the body's hormonal system which upset the normal 24-hour rhythm of sleeping and waking. MI sufferers find that not only do they have difficulty sleeping at night, they feel drowsy during the day. Anne Grethe Riise, a teacher at Skarsvåg, says: "I find myself getting tired but I can't sleep and I end up going to bed later and later." MI victims in Tromsø start to have sleeping problems about two weeks before the dark period begins on November 20, gaining relief only after the sun's return on January 20.

Dr Bratlid believes that the key to the



Time to shut out the winter and put your feet up beside a warm stove. Above, a Lapp reindeer herder in Finnmark, Norway, watches television to pass the long dark hours of the polar night.

A young Lapp mother in Kautokeino, Norway, left, rocks her baby in a traditional komse (cradle). Temperatures can drop to -60°C.

Previous page: The aurora borealis seen in January at Skarsvåg near North Cape, Norway, the world's most northern fishing town.



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problem is the hormone melatonin, whose production is regulated by the amount of light the eye receives. Scientists have discovered that MI sufferers have a lower melatonin level in their blood in the evening than people who sleep normally, and believe this brings about a "phase delay" in the body's 24-hour clock. Says Dr Bratlid: "Lack of light upsets MI sufferers' biorhythms, and makes them more and more phase-delayed."

MI is not the only ailment brought on by the lack of daylight during the polar night. A winter depression known as SAD (Seasonal Affective Disorder) affects a similar proportion of the population. Unlike MI, SAD is not confined solely to the Arctic and sufferers can be found as far south as central Europe,

*BP's Endicott production island, left, near Prudhoe Bay, Alaska. Below left, Lapp reindeer herders follow their animals by snowmobile.*



*Hunting continues even in the winter. Above, in January a polar Inuit from northern Greenland goes out on the sea ice with his dog team.*

though the farther north one goes the more severe the effects become. "People affected by SAD seem to go into a kind of hibernation. They have a carbohydrate craving and gain weight; they feel tired and increase their sleeping time."

Although as yet there is no cure for these disorders, scientists have found that both MI and SAD sufferers can benefit from regular exercise and treatment with full-spectrum light. During one experiment a group of MI sufferers were given a half-hour dose of simulated daylight each morning for five days, during which time their sleep problems diminished. The scientists' explanation was that the treatment gave the sufferers an artificial sunrise, giving their bodies the feeling of a longer day.

Yet it would be wrong to give an impression that the Arctic winter is all depression and sleepless nights. There are positive sides. "I love the darktime; it's so peaceful," one Norwegian told me.

"Here in Tromsø many people enjoy it and lead a rich social life." Certainly if you suffer from Midwinter Insomnia, Tromsø is not a bad place to be. For a relatively small town it has a bustling night-life. Even in the early hours you will find people shuffling along the city's

icy pavements as they make their way from one bar to another. They are not short of choice for Tromsø has in excess of 60 restaurants, cafés, pubs and nightclubs, some with unlikely sounding names for the Arctic: Napoli Restaurant, Café Je T'aime, Bocconcino Fun Club and Tang Chinese Restaurant.

The Skarven pub is one of Tromsø's most popular and atmospheric meeting places. A large 1920s converted butter warehouse situated on the waterfront, it is packed every night of the week. Per Lund, its owner, says: "People often come straight from work and spend the rest of the evening here or in our restaurant upstairs." This restaurant, the Arctandria, is a high-quality eating establishment which, unlike any other in Tromsø, offers what Lund describes as "Arctic cuisine": such delicacies as fillet of Arctic char in a dill sauce, reindeer steak or a "Barentsburger"—a seal-meat hamburger.

Dotted all over the Arctic are a number of artificial communities—military bases, scientific stations, mining camps—where life during the polar night is rather different from that in towns like Tromsø. However, their living conditions are far removed from those

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*A polar Inuit in Greenland, above, lights a kerosene lamp outside his igloo. Another wears a bear skin to train dogs to attack polar bears.*





*Sensors attached to a volunteer at Tromsø Sleep Research Laboratory measure brain activity, eye movement and muscle tension during sleep.*

experienced by the early explorers and pioneers. Man has learnt how to make himself comfortable in even the harshest of Arctic environments. Nowhere is this more apparent than at Prudhoe Bay on Alaska's North Slope where British Petroleum has some 500 employees whose efforts produce around 850,000 barrels of oil a day from beneath the tundra.

BP's Base Operations Centre, a three-storey, 200,000 square-foot complex is a virtually self-contained community. Many of those who live and work in the complex never have to venture outside into the sub-zero temperatures. In addition to comfortable living accommodation, the centre boasts a swimming-pool, a theatre, games rooms, a running track, volleyball and basketball courts, saunas and a library. The interiors are brightly lit and painted in primary colours to compensate for the drabness of winter darkness. A glass arboretum filled with trees and flowers attempts to compensate for the lack of greenery in the surrounding tundra. The food is excellent. The choice employees face is more likely to be between lobster and smoked oysters than chops and hamburgers.

Undoubtedly the most spectacular feature of the polar night is the appear-

ance of the aurora borealis, or northern lights. These striking displays hang like curtains in the clear, starlit sky, moving and changing both form and colour with incredible speed. Rays and arcs of multi-coloured light, flickering between white, green, blue and red, split up and move in different directions, sometimes getting brighter and sometimes growing dim before they finally fade and disappear.

For thousands of years the northern lights have been a source of wonder and mystery. The native people of the north have interpreted them in many ways: supernatural creatures fighting in the sky, heavenly feasts, rocking icebergs. "They are the spirits of our ancestors," a Cree Indian said as we watched the aurora one evening while camped in the boreal forests of northern Quebec.

The scientific explanation for the northern lights and their southern hemisphere twin (aurora australis) seems dull in comparison. Electrically-charged particles emitted from the sun are captured by the earth's magnetic field and accelerated into the upper air of the Arctic and the Antarctic regions. As they descend through the atmosphere, the particles collide with atoms and molecules of gas, causing a discharge of radiation that



*If dinner hadn't already existed it would  
have been necessary to invent it.*



glows in a variety of colours. Northern Scandinavia is one of the best places for viewing the phenomenon so it is not surprising that it has become the main area for auroral research. Today the aurora is studied from rockets and satellites as well as from the ground. At Ramfjordmoen near Tromsø a state-of-the-art radar facility known as EISCAT (European Incoherent Scatter Radar Facility) registers extremely weak echoes from the auroral ionosphere. "It is so sensitive," explained a scientist, "it is like being able to look at a small coin from a distance of 100 miles."

Asgeir Brekke, a professor of physics at Tromsø University and head of the Northern Lights Observatory, says: "Optically, the aurora itself is not interesting any more as we know how it behaves. What we need to understand better is the actual physical process and the consequences."

Scientists have discovered that the aurora can affect the lives of people who live a long way from the Arctic. During periods of intense solar activity, displays of northern lights are brighter and can be seen much farther south than normal. They are followed by surges of invisible electrical current. A solar storm in

March, 1989 enabled people living as far south as Mexico and the south coast of England to see the aurora. The effects of the electrical charge that accompanied this visual display were even more spectacular. A major power surge in Quebec resulted in six million homes being without electricity for nine hours or more. Production of microchips by companies in the north-east United States was halted. Automatic garage doors in a Californian coastal suburb began to open and close without apparent reason. Faults occurred with telecommunications and navigational systems all over the world. There were dramatic consequences in space, too, with many satellites having navigational problems and reports of some tumbling uncontrollably. One NASA satellite dropped 3 miles in altitude "as if it hit a brick wall".

The first rays of sun that bathe the snow and ice in a soft golden light are warm in colour only. It is ironic that in January, as the sun begins to return to the Arctic, it heralds the arrival of the two coldest months of the year when temperatures can plunge to  $-60^{\circ}\text{C}$ . Most Midwinter Insomnia sufferers, however, consider the extreme cold a small price to pay for a good night's sleep □

*The moon rises behind the church at Kautokeino at midday in January. Darktime is enlivened with social visits but sleep disorders are common.*



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# GOOD AS GOLD

A selection of gleaming gifts to add glamour to winter nights. Photograph by Roger Stowell.

Clockwise: from top left: Dunhill's "Unique" lighter, £165. Tabbah diamond watch by Hemmell, £10,000. Man's silver-gilt travel clock by Boucheron, £2,500.

Chopard's diamond watch, £54,175. Diamond-set grape earrings in 18ct gold, by Boucheron, £8,000. Japanese box from Hemmell, £3,000. Ball and chain bracelet by Farone for Tiffany's, in 18ct gold, studded with emeralds, £2,150.

(Matching earrings shown at the centre of the photograph, £1,130.) Polo ring by Ebel, in white, yellow and red gold, with inset diamond, £6,500. Ebel's Tritico bangle in white, yellow and red gold, £1,300 each. Sapphire, emerald and diamond ring from Adler's Seraglio collection, £1,300. (Matching bracelets shown far left, £5,200.) Penhaligon's Acorn perfume bottle, £75. Ebel water-resistant jasper chronograph watch, with diamond-studded dial and green sharkskin strap, £6,220. Tiffany's baguette diamond and emerald ring, £22,750. Dunhill Grosvenor fountain pen, £1,730. Paisley silk and wool mix scarf from Kent and Curwen, £65. Revillon's polar bear silk scarf, £95. Noel pot pourri from Scarborough and Co., available at Crabtree and Evelyn.



# HARTNELL'S NEW MARC

"I'll put Hartnell back on the map," says former Dior designer Marc Bohan. He talks here to Jane Mulvagh.

Jean Monnet, the "Father of Europe", is enjoying the realisation of his dream—an integrated European community. Britain has recently joined the ERM, the "Chunnel" breakthrough has linked it to the Continent and frocks are being designed by Celts within the very bastions of Parisian couture, specifically by Alistair Blair at Balmain and Peter O'Brien at Rochas. This cultural exchange has been reciprocated with the appointment of French superstar designer Marc Bohan to Norman Hartnell in Mayfair. Parsimonious yet discerning English socialites will no longer have to travel as far as Paris for Gallic chic, or pay exorbitant prices, for Bohan's suits and dresses will start at a mere £4,000 while their Parisian counterparts cost at least £7,000.

But will the man who has enjoyed dressing Princess Caroline of Monaco, Madame Giscard d'Estaing and Sophia Loren while he was head of Maison Dior, and the Duchess of Windsor while at Patou, relish dressing English women, so renowned for their fashion reluctance? Bohan considers the old dig at the badly-dressed Englishwoman is out of date. "I see little difference now between British and French women since they both travel frequently and fashion images are much more international. Yes, the French do have their own feeling of style while the British have a greater desire to be 'in fashion', but certainly not as much as the typical American who always wants to have the latest thing." What Bohan does perceive is the British lack of self-confidence in dress but reasons that "maybe the French have too much! My challenge is to help clients gain the confidence to feel well-dressed."

When Suzy Menkes of the *International Herald Tribune* announced his appointment to Hartnell last summer, the fashion world was astonished that such a prestigious French couturier had agreed

to take over a fading British house. As he had been sacked from Dior after 28 years' service, it seemed a definite step down. But, at 64, Bohan does not strike one as an insecure man concerned with the rudiments of status. He has welcomed the opportunity for, aside from personal attachments to London where he worked in the late 50s and where his daughter now lives, he says, "Since Hartnell had enormous prestige in his day there are many possibilities for reviving the aura and success of the house. I will bring back its glamour and re-establish the style that a couture house should have by the way I work and the way I design. I'll put it back on the map."

He concedes that the scale of work will be smaller. "I used to be in a big house, but here it is much more of a family thing. I will consequently work much more closely with my staff and customers." Bohan's net will not be cast only for British custom as he considers an international clientele is inevitable in such a cosmopolitan city. High-profile customers previously dressed by him at Dior have assured him of their loyalty, including Lady Jane Abdy and Princess Caroline, who Bohan believes will not be inconvenienced too much as she visits London frequently. "Nowadays women are often more faithful to a particular designer than to a label," he says.

Bohan's reputation for discretion will surely win him royal support. He has never sought to establish an eponymous label. "I do not really care for that. I am not the kind of person who needs to see his name on a label." The obvious long-term attraction for this couture master is British royal custom—perhaps even the Princess of Wales's coronation robes.

Since protocol determines that the Princess of Wales must patronise only British designers, she—unlike her sister-in-law, the Duchess of York—has been unable to patronise Bohan at Dior. The



Princess must be thrilled that such an expert will now be available to dress her. Bohan and his chairman, Manny Silverman, are determined to add to the house's existing royal warrants of the Queen and the Queen Mother. The Queen is known to have commented to Marc Bohan at a dinner: "You have done things for my sister but I cannot come to you." Clearly things will change.

I asked Bohan whether he would refer to archive material at Hartnell in re-establishing a house style, particularly one rooted in royal custom. "The British have a strong sense of quality and refinement. Within my tradition and my style I will design clothes that take into consideration the fact that social life in London is much more formal than it is on the Continent. My collections will accommodate that." To cater for royal custom he realises that he will "have to adapt certain items in my collections to take into account their personality and the public's expectations of them." In general he feels it is not necessary to imitate the established Hartnell style, with the exception perhaps of special-occasion wear for royal weddings or coronations when traditional British pageantry is called for. However, departing from Sir Norman's precedent, Bohan will not be using a surfeit of embroidery. "It is not suitable for modern life, except for very grand evening wear."

Were the competing British couturiers running scared that such an eminent designer had been installed in a British couture house, I wondered. Did it threaten their positions? In unison they all enthused about the appointment, with acclamations of his talent, assurances that he would focus the international fashion spotlight on London again and, they hoped, enable them to bask in its reflected rays. "It's a fillip to the industry"; "foreign press and buyers will have to come to London now, never mind international custom"; "he's such a charming man, we're delighted to have him in our midst"; they assured me. The one confidently-articulated note of reserve came from Anouska Hempel: "Why are all the media making such a fuss because he is a Frenchman? I admire his work and like him very much but just because he is French... it's ridiculous!"

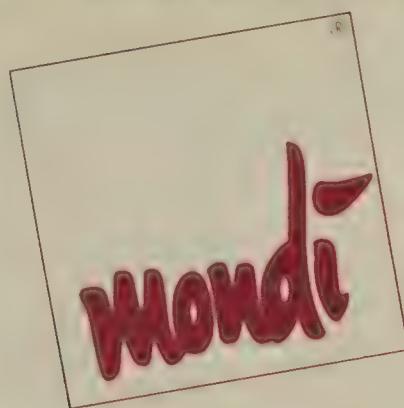
A pan-global flap has started over seating at the débüt collection on February 24. In such a small salon how can they cram Suzy Menkes, Elizabeth Tilberis and Anna Wintour of British and American *Vogue* respectively, John Fairchild of *Women's Wear Daily*, Bernadine Morris of the *New York Times*, Ivana Trump, Princess Caroline of Monaco, Lady Jane Abdy and Lady Spencer into the front row? On each other's laps?



CECIL BEATON PORTRAIT OF QUEEN ELIZABETH II WEARING HARTNELL AT BUCKINGHAM PALACE, 1959

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However, there is clearly method behind all this couture madness which has been adeptly stage-managed by Silverman. He is quite determined to capitalise on the publicity that his star designer is attracting and is planning an active sortie into licensing, a journey that few British couturiers, aside from the canny Sir Hardy Amies, have taken.

The stage and screen are no strangers to Bohan who, one hopes, will continue to design for both as complements to his couture work. His first experience of period costume was a commission for the Monaco Opera's production of *Orphée*, and throughout the 60s and 70s Bohan regularly designed for film and stage, including wardrobes for Elizabeth Taylor in Joseph Losey's *Secret Ceremony* and in Luchino Visconti's screen version of *After the Fall*, and various items for Sophia Loren, Nastassja Kinski and Isabelle Adjani.

"I find it much more amusing to design theatre rather than film costumes because I love the theatre atmosphere and you really get a chance to work alongside the actors, going to rehearsals and seeing the piece evolve. In the movies it is much more difficult because everything has to be ready before shooting begins and your involvement stops there, so you can never be sure that they haven't forgotten part of the costume."

He found it difficult to work with Adjani as she did not seem to have a feeling for clothes and the film's director was particularly indecisive, whereas his work with Kinski was invigorating. He explains, "Kinski understands that clothes are an essential part of the character and as soon as she is in the fitting room she will become that character, which makes my job much easier."

I doubted whether Bohan's job at Hartnell would be very easy, considering that Britain does not have the couture infrastructure—embroiderers, *passemeterie*, fabric and feather-workers—in attendance to express his creations. Nor is London renowned for well-trained couture cutters and seamstresses; good workroom people are fiercely guarded. In defence Bohan reasoned: "Few is enough! I can teach and develop new talent. That will be one of my roles. To be working in the couture business you have to be really devoted to it and I am sure I will find such people here. You can help them to get involved and improve."

And what are we to expect on the Hartnell runway in February from the maestro? "I don't even know myself yet. I'm only just choosing the fabrics. All I can say is that my forte is to design short evening wear and the little black dress. However, one must remember that social life is very formal here." □

MARC BOHAN DESIGNS FOR DIOR. PHOTOGRAPHS CHRISTOPHER MOORE, GUY MARINEL AND GAMMA

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# ALBERT ROUX AND HIS GREAT ENGLISH BREAKFAST

No breakfast beats bacon and eggs for this master chef as long as the ingredients are top class. By Polly Tyrer.

It is surprising that someone as French as Albert Roux should feel passionate about something so essentially English as a bacon and egg breakfast. However, M. Roux considers himself as English as any Englishman and is quite happy to spurn croissant, *confiture* and *café au lait* in favour of the Great English Breakfast. He is a man who has not lost sight of the simple dishes of life. Of course, the breakfast must be perfectly cooked, using ingredients of the utmost freshness and quality. A greasy plateful of bland bacon, boiled button mushrooms, a frizzly fried egg and a tomato that is as "hard as a bullet and as cold as a dodo" is a great offence to him and a shameful state of affairs for our breakfast. Where do things go wrong?

M. Roux feels that it starts with the shopping. We are not nearly fussy enough. We are far too happy to trundle through a supermarket and take a trolleyful of groceries home to last us the week, instead of searching out the butcher with the best sausages, the farm-fresh eggs, the best sun-ripe tomatoes, and buying mature, preferably field mushrooms. Yet occasionally the home shopper has an advantage over the catering wholesalers. Nowadays, M. Roux explained, supermarkets have such massive buying power that it is sometimes difficult for the catering wholesaler to find quality merchandise—"The only place to get good bacon is in the supermarket." He pointed out that bacon bought in bulk is usually vacuum-packed and slimy. Often it is pumped with water and salt resulting in the pale, cooked bacon with milky spots so often seen on large breakfast buffets.

When I asked Albert Roux which was

his favourite cut of bacon I expected him to describe a superior cut of back. But the reply was "belly"—streaky bacon. The rind should be removed and rendered in the frying pan, then the bacon fried in this fat to golden crispness.

England used to be famous for its sausages. At one time each county produced a speciality sausage; Cumberland, Oxford, Somerset and Lincolnshire were well known. The recipes were the speciality of each region. Now we have become too used to the artificially-flavoured sausages puffed up to the perfect shape by plenty of cereal fillers and other ingredients. M. Roux made an interesting point when he commented that on average sausages sell for around £1 per pound but belly or neck of pork costs £1.30 per pound. "We should ask ourselves what has gone into that sausage." What it should have been, he says, was at least 90 per cent pork and plenty of fresh herbs and seasoning.

If you have the time to look for them, there is a growing number of specialist suppliers making sausages in the old-fashioned way. A quality sausage will cost in the region of £2 per pound. It does not matter that a meaty sausage like this will cook to an uneven shape, but it must be cooked evenly on all sides before it will be accepted on M. Roux's plate.

Eggs have been the subject of many a heated debate over the past two years. Albert Roux sums up the subject when he says, "The fate of the chicken has been a tragedy for both chicken and consumer." Sadly, we have become a nation used to battery-bred chickens, forgetting the rich flavour of a free-range egg. Until recently not much thought was given to



the life-style of egg-producing hens and the effect this might have on the flavour and texture of their eggs. M. Roux says he can tell whether or not a chicken has led a happy, grass-eating life simply from the flavour of the egg.

The texture of a freshly-laid egg is startlingly different from most that can be bought in a supermarket. When it is cooked, the yolk sits up in the middle of a neat pool of white, which is perfectly smooth and velvety in texture. The colour of the yolk in a true, free-range egg will vary throughout the year, as the hen's diet changes.

How often do you break an egg into the pan and find the yolk slumped flatly in a corner and the white so runny that it fills the pan? It is a poor state of affairs that many supermarket eggs, whether they be battery, free-range or barn eggs, and even those sold in local greengrocers' and delicatessens which are supposedly farm-fresh, are often stale. It is frustrating that the signs indicating freshness are mainly on the inside. For instance, the air pocket found at one end of an egg is virtually non-existent in a fresh egg.

So, if you are not in a position to buy from a farm where you can see for yourself that the hens are dashing around enjoying themselves, how can you be sure of purchasing a decent fresh egg? Eggs are always labelled with the packing date and, sometimes, a sell-by date. There can be three weeks' difference between these dates. Try to buy as close to the packing date as possible—at least within the week.

I have always thought that there was quite an art to boiling an egg and Albert Roux agrees. "The simple things are the hardest to do," he says. He boils an egg by placing it in cold water, bringing it to the boil, turning off the heat and allowing the egg to sit in the hot water for two minutes. This produces an egg that is neither hard, nor soft. Starting off with cold water prevents the egg-white from becoming tough on the outside.

A Roux-style fried egg will be cooked very gently in butter or bacon fat for about four minutes, ensuring it does not

become crisp on the outside, the yolk basted so that the white surrounding it is cooked and the yolk becomes covered in a white "veil".

Having covered the extensive subject of the egg we warmed to the equally pleasing matter of field mushrooms. "Why," groaned M. Roux, "do we see so many button mushrooms, stewed, boiled and even tinned?" The button mush-

### One is served a piece of fried, soggy, anaemic bread which one should squeeze out before eating—over a bucket!

room was dismissed. "They are more for decoration than taste," he said. More to his liking would be a field mushroom, freshly picked on a misty autumn morning and fried or grilled "very quickly with a knob of butter". Field mushrooms produce a black juice when cooked—M. Roux was enthusiastic. "The taste is unbelievable. But whatever you do, don't boil them, because then they become chewy and tasteless." Bearing in mind that to be able to gather mushrooms fresh from the field is a rare treat, I asked him what the next best thing would be. He suggested a mushroom that was at least three-quarters mature, a good cup mushroom. The more exotic wild mushrooms such as ceps or *girolles* he felt were a little overpowering for breakfast.

"The taste of the English tomato in June or July is out of this world," commented M. Roux. But he would not appreciate it on his breakfast plate unless it had been properly cooked. He would like his tomatoes grilled or fried long enough so that the "fruit can be scraped from the skin" and, very important, they must be *seasoned*. M. Roux told me that most imported tomatoes are now harvested fully ripe and quickly flown to market. This is a great improvement on the days when green tomatoes were

ripened in huge sheds and the result was watery fruit with little flavour. I asked him about beefsteak tomatoes. For him these types of tomatoes are for salad—"with a little fresh basil and oil". For cooking, English tomatoes have a much finer flavour.

Albert Roux enjoys all sorts of bread with breakfast: croissant, brioche, soda bread or nut breads served warm with salted farmhouse butter—he would prefer a manufactured butter unsalted. Toast, he thinks, should be grilled. This produces soft but not soggy toast. Toast made in a toaster is too dry and crisp.

Fried bread he likes to be white. He is not especially fussy as to whether or not the crusts are removed but, taking into consideration his reputation as a master chef, he rather feels he ought to cut them off. His secret for cooking fried bread: "It has to be a quick action, don't let the bread soak up all the fat—it must not slump in the pan." It should be floating in hot bacon fat or dripping, cooked briskly until golden, drained on absorbent paper and kept warm.

Albert Roux enjoys a cup of tea with his breakfast. He likes all sorts of tea as long as it is leaf tea and not bags. I was to learn a useful lesson when I asked him if he had any tips for making the perfect cup of tea. Two important requirements are to have absolutely boiling water and *two* teapots. Warm both the teapots, put the leaves into one pot, add the boiling water and leave to infuse. Strain the contents of the first teapot into the second warm pot and from this the first cup of tea is poured. The first teapot containing the leaves is topped up with more boiling water and left to infuse, ready for the second cup.

Considering M. Roux's many references to bacon fat and dripping, and his preference for a fried breakfast, I could not help being curious about his attitude towards health. He admitted that at times he had to exercise moderation but for him, "The joy of eating a good breakfast surpasses the danger to health." He is a man in whose life the enjoyment of food plays a very important part □



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# TRAVEL SECRETS

From books to bowlers  
and pastels to pasta,  
London's specialist shops  
supply your every need.

● I. Camisa, 61 Old Compton Street, W1 (071-437 7610), is a long-established delicatessen where you are transported to Italy just by the aromas of fresh pasta, cheeses and salamis. I. Camisa stocks a vast range of olive oil, fresh truffles in season, wild-boar sausages and, in summer, their own pesto. For winter, they make a game sauce of hare for their *pappardelle* (long, flat pasta), a favourite Tuscan dish.

● For French cuts of meat visit Boucherie Lamartine, 229 Ebury Street, SW1 (071-730 4175). Lamb, beef, poultry and exotic vegetables are brought in daily from France. They also supply the best restaurants, including Le Gavroche.

● For spectacular shellfish try New England Lobsters, Unit 1, 20 Smugglers' Way, SW18 (081-877 1175). Although really a wholesale supplier, the firm will deliver within the inner-London area if given at least 48 hours' notice. They specialise in live lobsters, both Scottish and Canadian, from £6.15 a pound, depending on the size and the season. They also sell cooked lobsters, Pacific rock oysters at around 45p each, scallops in the shell, *crevettes*, smoked salmon, caviar and foie gras.

● H. R. Higgins (Coffee Man), 79 Duke Street, W1 (071-629 3913), is a shrine to coffee. Within this attractive, panelled shop, adorned with brass canisters and scales, there is an enormous selection: Jamaican, Blue Mountain, beans from Brazil, Colombia, Costa Rica, Mysore, Java and Ethiopia, the probable cradle of coffee, plus many intriguing blends. The owners, now the third generation of Higginses, are knowledgeable and helpful, and will let you sample a brew before you buy. They dispatch coffee to customers the world over; in the UK postage is free on orders of more than 5lb.

● For the last glimpse of artisans' Soho, visit W. Sitch and Co, 48 Berwick Street, W1 (071-437 3776), manufacturers of and dealers in electric-light fittings.



ROBYN BELCHE

Zandra Rhodes's salon reflects her style and personality.

This fascinating shop is an almost impenetrable tangle of chandeliers and sconces, wall-brackets and table lamps. The dusty ones are antique or second-hand, the shiny versions are new, made to original Sitch designs that may date back to the 1770s. Sitch also carry out repair, restoration and rewiring work.

● Heywood Hill, 10 Curzon Street, W1 (071-629 0647), is more a literary experience than a bookshop. Despite the air of a rather dotty London club, with books everywhere in seeming disorder, the staff, headed by their managing director, John Saumarez-Smith, have an encyclopedic knowledge of books and know where to find every one. They sell new, old and antiquarian books, specialising in architecture, flowers, private press books, children's books and, of course, literature. Their service to clients is exceptional. Once they know your taste, they will recommend books and even send (often unasked) a particular volume if it is part of a series. Heywood Hill supply account customers all over the world.

● For a book on any aspect of the horse, go no farther than J. A. Allen, 1 Lower Grosvenor Place, SW1 (071-828 8855), suitably situated across the road from the Royal Mews and the Crown Equerry's house. Owner Joe Allen, now in his 80s, serves there on Saturdays to keep in touch with his customers. Staff are chosen for their equine, rather than literary, knowledge.

● Another venerable octogenarian is Philip Poole, the expert on vintage pens, nibs and penholders. Known affectionately as "His Nibs", he has a huge stock of every conceivable (and inconceivable) nib. He operates within Cornelissen, 105 Great Russell Street, WC1 (071-636 1045), which also stocks a vast range of artist's materials. They sell the finest English, hand-made, watercolour paper and packets of French papers in more than 2,000 colours and probably the



# LONDON SHOPS

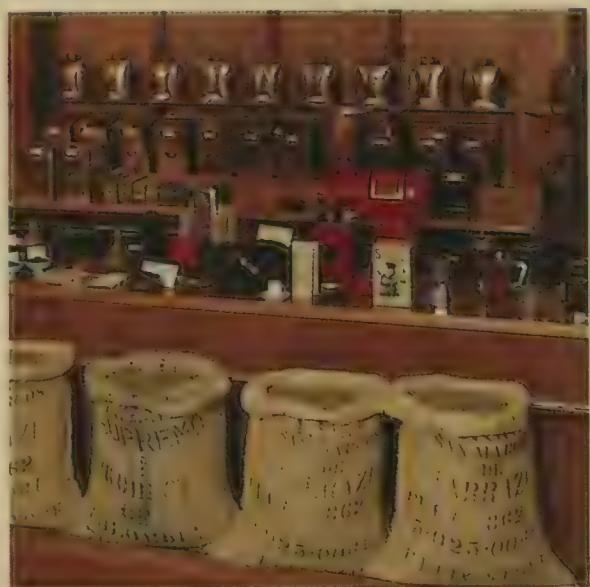
world's largest range of pastels. Special items include watercolour paints in shades of lapis lazuli, malachite and shell gold. The shop itself is delightful, the interior having been brought from the original premises, founded in 1855 by the Belgian Cornelissen.

● Paul Longmire's shop, 12 Bury Street, St James's, W1 (071-930 8720), filled with antique furniture, paintings and pretty *objets d'art*, has the air of a grand country-house library—a perfect setting for the pieces of antique jewellery he sells. Also here are quantities of period and modern cuff-links, although the company is best known for those it makes to order. While their most illustrious clients are indicated by three royal warrants, they cater for everyone and will enamel anything from company logos to family armorials (from their library of over 150,000 heraldic shields). Racing-silk enamelled cuff-links, with the jockey's vest shown on one side and cap on the other, are their most popular commission (a sample of the owner's colours is requested to ensure the correct colour match). Allow two to four months for delivery of special orders.

● The Finecraft Jewellery workshop, 10 Greville Street, Hatton Garden, EC1 (071-242 3825), employs its own craftsmen who make and engrave signet-rings. Seal engraving (in reverse, for wax impression) of crests or initials is done by hand, using traditional tools. Depending on the design, this costs around £150 and takes about two weeks. Finecraft also engrave on stone, bloodstone, lapis, cornelian and onyx, prices starting at £200. Ladies' signet-rings in nine-carat gold start at £85, men's at about £125.

● S. Fisher, 22 Burlington Arcade, W1 (071-493 4180), has been catering for members of Pop (the illustrious Eton society), for generations. It offers the ultimate in fancy waistcoats, both bespoke and off-the-peg. Non-Etonians are also welcome!

● At the bottom of St James's Street, W1, are three of London's oldest and most intriguing shops: the wine merchant Berry Bros and Rudd at No 3 (071-839 9033), the hatter James Lock at No 6 (071-930 5849) and the bespoke boot- and shoe-maker J. Lobb at No 9 (071-930 3664). All are worth a visit to view the premises, but their products are excellent, too. Since Berry Bros and Rudd, established in 1690, moved to their present shop in 1731, little seems to have altered: the same façade, the oak-panelled room, and the huge set of scales—originally used for sacks of coffee (they began as grocers), but employed since 1765 for weighing their clients. Among the 20,000 customers whose weights are recorded are such luminaries as Beau Brummell, Pitt, Fox, Byron, Napoleon III and Anthony Eden. James Lock, who have been selling headgear for generations, have a display of new and antique hats in their attractive bow-windows. Within the panelled shop they sell every possible hat, from a hard Coke (bowler) to the softest tweed cap. Riding and top hats are a speciality, as are bespoke hunt and polo caps. Another leading hatter can be found south of the river, beyond



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H.R. Higgins stocks beans from all over the world.

Elephant and Castle. S. Patey, 1 Amelia Street, SE17 (081-703 6528), charges considerably lower than West End prices for similar items.

● Two amazing contemporary interiors are those of London dress-designers: Zandra Rhodes, 14a Grafton Street, W1 (071-499 6695), and Anouska Hempel, 2 Pond Place, SW3 (071-589 4191). Each reflects its owner's style: Zandra Rhodes's salon is in pink, with a tented ceiling, dominated by a surrealist tree towering over pink cushions, while Anouska Hempel's is a dark, sophisticated swathe of silks and velvets.

● Criteria, 9 Pond Place, SW3 (071-581 8049), specialises in natural fabrics, including linen, silk, leather and wool, for ready-to-wear and custom-made ladies' fashions.

● When shopping gets too much, Simon Horn, 117-121 Wandsworth Bridge Road, SW6 (071-731 1279), has the antidote: a wide selection of French beds. With more than 30 styles on display, each available in cherry, oak, beech, rosewood and walnut, one is spoilt for choice. There is everything from a Louis-Philippe *lit bateau*, (or sleigh bed), to a grand *lit Versailles*. Also on display are cane beds and others which can be painted to match a particular décor. Delivery, worldwide, is about 12 weeks.

● The radical chic of the bathroom must be a solid mahogany lavatory seat emblazoned with your coat of arms, monogram, company logo or, indeed, any other design from Sitting Pretty, 131 Dawes Road, London SW6 (071-381 0049). The seats cost £98 each plus up to £60 for the painting. Allow four to six weeks for delivery.

This edition of Travel Secrets was compiled by Nicholas Courtney, author of *The Luxury Shopping Guide to London*, Weidenfeld & Nicolson, £8.95.



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A SELECTIVE GUIDE TO SOME OF THE MORE INTERESTING AND ENTERTAINING EVENTS ARRANGED FOR THE COMING MONTHS

# WINTER

## DELIGHTS

### THEATRE

Where applicable, a special telephone number is given for credit card bookings. The address & telephone number of each theatre are given on the first occasion it appears.

**Absurd Person Singular.** Alan Ayckbourn directs a revival of one of his earliest farces, *Whitehall Theatre, Whitehall, SW1* (071-867 1119).

**Accidental Death of an Anarchist.** Dario Fo's comedy of random arrest, forced statement & absurd cover-up. Cast includes Emma Hewitt & Mark Benton. Opens Jan 7. *Cottesloe, National Theatre, South Bank, SE1* (071-928 2252).

**After the Fall.** Arthur Miller's 1963 confessional drama with James Laurenson & Josette Simon. Directed by Michael Blakemore. Until Dec 29. *Lyttelton, National Theatre, South Bank, SE1* (071-928 2252).

**Bookends.** Michael Hordern as the retired schoolmaster & Dinsdale Landen as his former pupil, now publisher, in a new comedy by Keith Waterhouse, based on Craig Brown's spoof of the Lyttelton/Hart-Davis letters. The actors work hard but it is a thin evening's entertainment. *Apollo, Shaftesbury Ave, W1* (071-437 2663).

**Bread.** Jean Boht heads the cast of Carla Lane's play about television's popular Boswell family. Until Jan 19. *Dominion, Tottenham Court Rd, W1* (071-580 9362).

**Children of Eden.** New musical based on the Book of Genesis, with music by Stephen Schwarz. Cast includes Frances Ruffelle & Kevin Colson. Opens Jan 16. *Prince Edward, Old Compton St, W1* (071-734 8951).

**The Crucible.** Arthur Miller's disturbing exploration of fanatical persecution during the 1692 witch-hunts in Salem, Massachusetts, with Michael Bryant, Julia Ford & Zoë Wanamaker. *Olivier, National Theatre, South Bank, SE1* (071-928 2252).

**Dave Allen at the Strand.** One-man show by the Irish comedian. Feb 18-Mar 24. *Strand Theatre, Aldwych, WC2* (071-2400 300).

**Five Guys Named Moe.** Jazz song-&-dance show by Clarke Peters transfers from Stratford East. *Lyric, Shaftesbury Ave, W1* (071-437 3686).

**42nd Street.** The dazzling American musical makes a welcome return to London. Opens Feb 27. *Dominion*.

**Gasping.** John Gordon-Sinclair & Jim Carter in a comedy by Ben Elton. *Haymarket Theatre, Haymarket, SW1* (071-930 8800).

**Help! I'm Alive.** Théâtre de Complicité on essential themes of survival: love, death, hunger, money & sex. Until Jan 12. *Almeida Theatre, Almeida St, N1* (071-339 4404).

**Hidden Laughter.** Hannah Gordon takes over the role of the publisher's wife patronising the local vicar (Peter Barkworth). *Vaudeville, Strand, WC2* (071-836 9987).

**The Homecoming.** Harold Pinter's 1965 family-reunion comedy, here in a production by the Peter Hall Company, with Warren Mitchell & Cherie Lunghi. Opens Jan 2. *Comedy, Panton St, SW1* (071-930 2578).

**Into the Woods.** Four fairy-tales are merged & messed up in a lively musical by Stephen Sondheim & James Lapine, with Julia McKenzie as a wonderful Witch, Imelda Staunton as the Baker's Wife, Patsy Rowlands as Jack's Mother, Jacqueline Dankworth as Cinderella, Nicholas Parsons as the narrator, & some splendid pantomime effects. *Phoenix, Charing Cross Rd, WC2* (071-836 2294).

**King Lear.** Deborah Warner directs Brian Cox as Lear & Ian McKellen as Kent in the highly-acclaimed touring production. *Lyttelton, National Theatre*.

**Man of the Moment.** Alan Ayckbourn's amusing play about a meeting between an ex-bank robber, now living in Spanish luxury, & the determinedly uncritical bank clerk who tackled him 17 years earlier. With Nigel Planer & Gareth Hunt. *Globe, Shaftesbury Ave, W1* (071-437 3667).

**The Merchant of Venice.** Tim Luscombe directs this English Shakespeare Company production, with John Woodvine as Shylock. Feb 7-



Nicola Pagett toys with the affections of Harry Burton in *The Rehearsal*.

Mar 2. *Lyric Hammersmith, King St, W6* (081-741 2311).

**Out of Order.** Farce by Ray Cooney, with Donald Sinden & Michael Williams. *Shaftesbury Theatre, Shaftesbury Ave, WC2* (071-379 5399).

**Private Lives.** Perhaps Noël Coward's best-loved play, with Joan Collins resplendent as Amanda. Keith Baxter co-stars as Elyot. Until Jan 26. *Aldwych Theatre, Aldwych, WC2* (071-836 6404).

**Racing Demon.** Topical, political play by David Hare, about four south-London clergymen struggling to make sense of their mission in the inner city. Taut direction by Richard Eyre & superb performances from Michael Bryant, David Bamber & Stella Gonet. *Olivier, National Theatre*.

**The Rehearsal.** Set in a French château in the 1950s, Jean Anouilh's dark comedy concerns a group of decadent friends rehearsing an 18th-century play only to find a dangerous game of illusion turning to reality. Ian McDiarmid directs. *Garrick, Charing Cross Rd, WC2* (071-379 6107).

**Richard III.** Return for Richard Eyre's touring production, with Ian McKellen as the king. *Lyttelton, National Theatre*.

**The Rocky Horror Show.** Revival of the camp 70s rock musical, with Adrian Edmondson, Gina Bellman & Tim McInnery & a good deal of raucous audience participation. *Piecadilly, Denmark St, W1* (071-867 1118).

**Scenes from a Marriage.** Ingmar Bergman's play seen last summer at Chichester. With Alan Howard & Penny Downie. Until Jan 26. *Wyndham's, Charing Cross Rd, WC2* (071-867 1116).

**The Shape of the Table.** New political drama by radical playwright David Edgar, inspired by the notion that the shape of the new governments of Eastern Europe was largely decided in negotiations around tables. *Cottesloe, National Theatre*.

**Three Sisters.** Vanessa Redgrave plays Olga, Lynn Redgrave Masha & Jemma Redgrave Irena in Chekhov's play, directed by Robert Stirrup of the

*Rustaveli Theatre in Tbilisi. Until Mar 2. Queen's, Shaftesbury Ave, W1* (071-731 1166).

**Time & the Conways.** The Olivier family together for the first time on stage in J.B. Priestley's 1937 drama *With Joan Plowright as Mrs Conway, Tamsin Olivier as Kay & Julie-Kate Olivier as Carol*; directed by Richard Olivier. Until Feb 16. *Old Vic, Waterloo Rd, SE1* (071-928 7616).

**Timon of Athens.** Trevor Nunn directs, with David Suchet in the title-role. Feb 28-Apr 20. *Young Vic, 66 The Cut, SE1* (071-928 6963). See p8

**Volpone.** John Woodvine in the title role in this English Shakespeare Company production of Ben Jonson's comedy, in repertory with *The Merchant of Venice*. Feb 6-Mar 2. *Lyric, Hammersmith*.

**White Chameleon.** New play by Christopher Hampton set in Alexandria in the 1950s. With Saeed Jaffrey, Tom Wilkinson & Suzanne Burden. Opens Feb 14. *Cottesloe, National Theatre*.

#### RECOMMENDED LONG-RUNNERS

**Aspects of Love, Prince of Wales** (071-839 3972); **Blood Brothers, Albery** (071-867 1115, etc 071-867 1111); **Buddy, Victoria Palace** (071-831 1317); **Cats, New London** (071-805 0072); **Me & My Girl, Adelphi** (071-836 7611); **Les Misérables, Palace** (071-431 0909); **Miss Saigon, Theatre Royal, Drury Lane** (071-836 8108); **The Mousetrap, St Martin's** (071-836 1443); **The Phantom of the Opera, Her Majesty's** (071-839 2244); **Return to the Forbidden Planet, Cambridge** (071-379 5299).

**Run for your Wife! Duchess** (071-836 8243); **Shirley Valentine, Duke of York's** (071-836 5122); **Starlight Express, Apollo Victoria** (071-829 8665).

#### OUTOFTOWN

**RSC season at Stratford.** At the Royal Shakespeare Theatre: *Richard II*, with Alex Jennings as the King, until Jan 21; *Much Ado About Nothing*, with Susan Fleetwood as Beatrice &



Michael Hordern and Dinsdale Landen in the comedy *Bookends*. Brian Cox and Peter Jeffrey in *King Lear*. Gérard Depardieu on screen as *Cyrano de Bergerac*.

Roger Allam as Benedick, until Jan 26. *The Comedy Of Errors*, with Desmond Barrit as Antipholus & Estelle Kohler as Adriana, until Jan 26. *King Lear*, with John Wood in the title role, until Jan 25. *Love's Labour's Lost*, with Simon Russell Beale as the King of Navarre, until Jan 24. At the Swan Theatre: *The Seagull*, by Chekhov, with Susan Fleetwood as Arkadina, until Jan 24. *The Last Days of Don Juan*, with Linus Roache in the title role, until Jan 26. *Troilus & Cressida*, with Ralph Fiennes & Amanda Root as the lovers, until Jan 26. *Edward II*, with Simon Russell Beale as the King, until Jan 25. *Two Shakespearian Actors*, Richard Nelson's play about the rivalry between two 19th-century actors, with Anton Lesser & John Wood, until Jan 24. *Royal Shakespeare Theatre, Stratford-upon-Avon, Warwickshire CV37 6BB (0789295623)*.

**RSC season at Newcastle-upon-Tyne.** At the Theatre Royal: *King Lear*, Feb 12-16; *Much Ado About Nothing*, Feb 19-23; *Richard II*, Feb 26-Mar 2; *Love's Labour's Lost*, Mar 5-9; *The Comedy of Errors*, Mar 12-16. At Newcastle Playhouse: *Edward II*, Feb 11-16; *The Last Days of Don Juan*, Feb 18-23; *The Seagull*, Feb 25-Mar 2; *Two Shakespearian Actors*, Mar 4-9; *Troilus & Cressida*, Mar 11-16. *Theatre Royal, Newcastle-upon-Tyne NE1 6BR (091-23220671)*.

#### CHRISTMAS SHOWS

**Aladdin.** John Inman plays Widow Twankey, with Susan Maughan as Aladdin, Paul Shane & David Janson. Until Jan 19. *Churchill, Bromley, Kent 081-4606077*.

**Babes in the Wood.** Traditional family panto, with Roy Hudd, June Whitfield & Bill Pertwee. Until Jan 13. *Ishcroft, Croydon (081-6889291)*.

**Cinderella.** With Bonnie Langford, Barbara Windsor & Jan Hunt. Until Feb 3. *Wimbledon Theatre, The Broadway, SW19 (081-5400362)*.

**The Enchanted Toyshop.** Matinée performances of a musical play for 3- to 9-year-olds. Until Jan 5. *Fortune, Russell St, WC2 (071-8362239)*.

**The Gingerbread Man.** David Wood's ever-popular play for children. Until Jan 13. *Unicorn, Great Newport St, WC2 (071-8363334)*.

**Heaven's Up.** Captain Beaky & his Band in a new musical by Jeremy Lloyd & Jim Parker. With Patrick Cargill & Jack Wild. *Playhouse, Northumberland Ave, WC2 (071-8394401)*.

**The Horse & his Boy.** The second of C.S. Lewis's Narnia Chronicles. Until Jan 19. *Lyric Hammersmith, King St, W6 (081-7412311)*.

**The House that Sooty Built.** Matthew Corbett's furry friends in matinée performances for the very young. Until Jan 5. *Bloomsbury, Gordon St, WC1 (071-3379629)*.

**Oliver!** Lionel Bart's musical, based on the novel by Dickens, performed by the 11- to 19-year-old members of the National Youth Theatre, with professional actors as Fagin, Nancy & Bill Sykes. Jan 10-Feb 3. *Sadler's Wells*.

**Rainbow Christmas Show.** Johnny Ball in a spin-off from the children's television series. Until Jan 5. *Wembley Centre, Empire Way, Wembley, Middx (081-9021234)*.

**Robinson Crusoe.** With Russell Grant, Tessa Sanderson, & Francis Dodge as Crusoe. Until Jan 12. *Fronne Arnaud, Guildford, Surrey (0483 60191)*.

**Russ Abbot's Palladium Madhouse.** Family comedy show. Until Mar 2. *London Palladium, Argyll St, W1 (071-4377373)*.

**Snow White & the Seven Dwarfs.** With Derek Griffiths, Louise English, & Marti Caine as the wicked stepmother. Until Jan 20. *Strand, Aldwych, WC2 (071-2400300)*.

**A Tale of Christmas Past.** Music by Paddy Kingsland accompanies the story of Charles Dickens's childhood. Until Feb 2. *Polka, 240 The Broadway, SW19 (081-5434888)*.

**The Wind in the Willows.** Griff Rhys Jones as Toad & Richard Briers as the Water Rat in Alan Bennett's adaptation of Kenneth Grahame's much-loved riverbank tale. *Olivier, National Theatre, South Bank, SE1 (071-9282252)*.

## CINEMA

*The following are some of the most interesting films showing in & around London in the coming months.*

**Air America** (15). Mel Gibson & Nancy Travis in Roger Spottiswoode's action comedy about the CIA's secret airline during the Vietnam war. Opens Jan 4.

**Akira** (12). A technically-accomplished Japanese animated feature, set in neo-Tokyo 2030, about a motorcycle gang that gets involved in a plot to control a force that can destroy the planet. Director Katsuhiro Otomo clearly has a teenaged audience in mind, with spectacular effects & copious amounts of cartoon gore. However the plot is impenetrable, the film emotionally cold & about an hour too long. Opens mid-Jan.

**Blue Steel** (18). Jamie Lee Curtis is an independently-minded rookie at the New York Police Department who finds herself being stalked by psycho Ron Silver. Director Katherine Bigelow sacrifices credibility for atmosphere, but creates an effective aura of menace.

**Come See the Paradise** (15). Alan Parker continues his run of politically-aware dramas with a love story set against the aftermath of Pearl Harbor & the incarceration of Japanese-Americans. Dennis Quaid & Tamlyn Tomita are lovers kept apart by government policy.

**The Comfort of Strangers** (18). Thriller, based on the novel by Ian McEwan & adapted for the screen by Harold Pinter, with Natasha Richardson & Rupert Everett as a couple seeking to rekindle their romance with a Venetian holiday. Paul Schrader directs.

**Criminal Law** (18). Accused of a brutal murder, charming Kevin Bacon is defended by up-&coming young attorney Gary Oldman. As the two learn more about each other, Oldman becomes obsessed with the workings of the defendant's flawed but brilliant mind.

**Cyrano de Bergerac** (U). Gérard Depardieu won the Best Actor award at Cannes for his portrayal of the expert swordsman with the long nose. Anne Brochet plays Roxane, with whom he is in love. Directed by Jean-Paul Rappeneau. Opens Jan 11.

**Dr M** (18). Claude Chabrol's psychological thriller is a reworking of the themes from Fritz Lang's tales of master criminal Dr Mabuse. With Alan Bates, Jennifer Beals & Andrew McCarthy.

**The Exorcist III** (18). Second sequel to the disturbing devil-possession hit of 1973, again written by William Peter Blatty, who also directs. With Brad Dourif as the unfortunate victim & George C. Scott a sceptical, world-weary cop.

**Flatliners** (15). Stylish thriller from director Joel Schumacher about a group of medical students who decide to discover more about death. Their Frankenstein-esque experiments are often literally heart-stopping. With Kiefer Sutherland & Julia Roberts.

**The Freshman** (PG). Matthew Broderick is a New York University film student who ends up working for Mafia don Marlon Brando. Entertaining, but not the sparkly comedy it should have been.

**Ghost** (12). Patrick Swayze is shot in a mugging, but sticks around in ghostly form to help out grieving girlfriend Demi Moore. Whoopi Goldberg, as a medium, is the only person who can see him. A huge commercial smash, with good performances, but irredeemably sentimental.

**Henry & June** (18). Based on the unexpurgated diaries of Anaïs Nin, Philip Kaufman's erotic drama centres on Nin's relationship with American writer Henry Miller in the decadent Paris of the early 1930s. Maria de Medeiros & Fred Ward play the leads.

**Home Alone** (PG). Macaulay Culkin plays a 10-year-old boy who is accidentally left behind by his family when they leave on a Christmas holiday. At first he enjoys orgies of junk



Annie Potts in hot water in *Texasville*, Maria de Madeiros and Uma Thurman in *Henry and June*. Monte Jaffe sings the title role in Reimann's *Lear* at ENO.

food & television viewing, but then has to try to outwit a pair of prospective burglars.

**Jacob's Ladder.** (18). Sporadically chilling supernatural thriller from Adrian Lyne, with Tim Robbins as a Vietnam veteran who starts to see demons: is he going mad or going to hell? The biblical sub-text is played upon to good effect, but the story increasingly loses its way, despite excellent shock effects. Opens late Feb.

**Love Hurts** (15). A family reunion turns into a confrontational nightmare when salesman Jeff Daniels returns home for his sister's wedding. Points about loneliness & commitment are hammered home without subtlety in this laboured drama.

**Madhouse** (15). Kirstie Alley & John Larroquette lead a contented married life in the suburbs until unexpected house guests arrive; from then on their home becomes a madhouse. Tom Ropelewski's comedy tries too hard & ends by straining the patience.

**Miracle Mile** (15). A romantic adventure in which two lovers are drawn into a race to avoid an impending nuclear disaster. With Mare Winningham & Anthony Edwards; directed by Steve DeJarnatt. Opens Jan 18.

**The Nasty Girl** (PG). Winner of the Silver Bear Award at the Berlin Film Festival, Michael Verhoeven's black comedy is about a German schoolgirl (Lena Stolze) who sets out to research an essay on "My Town Under the Third Reich", but finds a lot of old skeletons falling out of cupboards. Opens Jan 4.

**Postcards From the Edge** (15). Meryl Streep proves herself a more-than-competent comedy actress in Mike Nichols's amiable film of Carrie Fisher's feisty autobiography. Streep is a cocaine-snorting Hollywood actress being pushed to the edge of her sanity by a domineering mother (Shirley MacLaine), a process that passes through mutual hatred to an eventual understanding. Lacks the

depth it so obviously strives for, though the one-liners are genuinely funny. Opens Jan 25.

**The Reflecting Skin** (15). Impressively creepy directorial débüt from Philip Ridley about the way an eight-year-old boy misperceives a series of child-killings in his Idaho home town. A skilfully constructed, if over-stylised, exploration of the way children make sense—or in this case nonsense—of the adult world.

**The Sheltering Sky** (18). Bernardo Bertolucci brings Paul Bowles's acclaimed novel to the screen with efficiency rather than passion. An American couple (John Malkovich & Debra Winger both excellent) seek to patch up their fondering marriage with an extended adventure in north Africa. The alienation each feels is relentlessly symbolised by long pans across sand dunes but, despite the desert heat, the whole thing is as cold as Ryuichi Sakamoto's clinical score.

**Staying Together** (15). Coming-of-age comedy set in a small South Carolina town about three brothers (Tim Quill, Dermot Mulroney & Sean Astin) forced to face reality when their father sells the business. Opens Feb 8.

**Teenage Mutant Ninja Turtles** (PG). Bizarre comic-book-derived cult hit about the gang of intrepid hero-turtles. More disturbing than the much-discussed level of violence is the pervasive anti-Japanese racism.

**Texasville** (15). The sequel to 1971's Oscar-winning *The Last Picture Show*, again directed by Peter Bogdanovich (from his own screenplay) & starring the same cast—Jeff Bridges, Cybill Shepherd, Timothy Bottoms & Randy Quaid. Thirty years have passed & the small-town teenagers of the original now have teenagers of their own.

**Vampire's Kiss** (18). Nicolas Cage is a literary agent in Manhattan haunted by the fear that his mysterious girlfriend, Jennifer Beals may be a vampire.

**Young Guns II—Blaze of Glory** (12). Six-guns blaze again as Wild

West desperados Kiefer Sutherland, Emilio Estevez & Lou Diamond Phillips return to breathe life into a once-moribund genre. The ultimate showdown pits Billy the Kid (Estevez) against his ex-partner, Sheriff Pat Garrett. All-action fun, directed with gusto by Geoff Murphy.

Quint, Menai Davies as Mrs Grose. Feb 16, 21, 23, 26, 28, Mar 7, 9, 12.

**Lear.** Aribert Reimann's disturbing adaptation of Shakespeare, with Monte Jaffe repeating his powerful portrayal of the central character. Mar 1, 6, 15, 19, 22, 26.

#### OPERA FACTORY

*Queen Elizabeth Hall, South Bank Centre, SE1 (071-928 8300).*

**The Marriage of Figaro.** David Freeman completes his Mozart/Da Ponte series of productions, with Marie Angel as the Countess, Geoffrey Dolton as the Count, Lyndon Terracini as Figaro, Janis Kelly as Susanna. Peter Robinson conducts. Feb 20, 22, 25, 27, Mar 2, 4, 6, 11, 13.

#### ROYAL OPERA

*Cover Garden, WC2 (071-240 1066).*

**Die Fledermaus.** Sung in John Mortimer's English version of the libretto, with Nancy Gustafson & Malvina Major sharing the role of Rosalinde, Louis Otey as Eisenstein, male alto Jochen Kowalski as Orlofsky. Richard Bonynge conducts. Dec 31, Jan 4, 9, 12.

**Capriccio.** Kiri te Kanawa sings the Countess, with Thomas Allen as the Count, in John Cox's new production, conducted by Jeffrey Tate. Jan 7, 11, 15, 19, 23, 26.

**Götterdämmerung.** Conclusion of Götz Friedrich's production of *The Ring*, conducted by Bernard Haitink, with Gwyneth Jones as Brunnhilde, René Kollo & Reiner Goldberg sharing the role of Siegfried, John Tomlinson as Hagen. Feb 4, 9, 12, 16, 19.

**Samson et Dalila.** José Carreras & Agnes Baltsa sing the title roles, under Jacques Delacôte. Feb 21, 25, Mar 1, 5, 8, 12, 14.

**Die Zauberflöte.** The distinguished German baritone Olaf Baer sings Papageno, with Joan Rodgers as Pamina, Luciana Serra as the Queen of the Night. Feb 28, Mar 4, 7, 9, 11, 16.

#### TRAVELLING OPERA

*Queen Elizabeth Hall, South Bank Centre, SE1 (071-928 8300).*

**La Bohème.** Chamber orchestra



Peter Salazar and Bonaventura Bottone in *Count Ory*. Marian St Clair with Stanislav Tchassov in *Cinderella*. Tilson Thomas conducts the LSO.

version produced by Peter Knapp, who has made a new English translation, Dec 27-30.

#### OUT OF TOWN

##### OPERAS NORTH

*Grand Theatre, Leeds* (01322 459337)

**Attila.** John Tomlinson returns to sing the title role after his superlative Boris last season. American soprano Karen Huffstodt makes her débüt as the warring Odabella, with Edmund Barham as Foresto & Jason Howard as Ezio. Ian Judge directs, Paul Daniel conducts, Dec 20/22, 29, Jan 5, 9.

**Così fan tutte.** Jane Leslie MacKenzie & Kate Flowers sing the sisters. Paul Nilon & Robert Hayward their scheming lovers; Alan Hacker conducts, Dec 21, Jan 8, 10, 12.

**The Jewel Box.** A compilation by Paul Griffiths of 16 arias written by Mozart for unfinished operas, & other music. A celebration of the bicentenary combining history & fantasy, directed by Francisco Negrin, conducted by Elgar Howarth, Jan 7, 11.

*Theatre Royal, Nottingham* (0092 492626). Feb 19-23. *Hippodrome, Birmingham* (021-622 1366), Feb 26. Mar 2. *Palace, Manchester* (061-226 9922), Mar 5-9.

##### SCOTTISH OPERA

*Theatre Royal, Glasgow* (0141-331 1231).

**La Bohème.** Annie Williams-King sings Mimi, with Richard Greager as Rodolfo, Sylvia Mitton as Musetta; Richard Paul Fink as Marcello. Marco Guidarini conducts, Jan 16, 19 m, 24, Feb 12, 16, 19.

**Fidelio.** Soprano Anja Silja makes her UK directing débüt with this new production. Janice Cairns sings Leonore. Richard Brunner is Florestan; Roderick Brydon conducts, Jan 29, Feb 2 m, 9, 14, 20, 22.

**The Cunning Little Vixen.** Anne Dawson sings the title role, with Alan Opie as the Forester, in this revival of David Pountney's delightful production, Feb 5, 13, 14, 21, 23 m & n.

##### WELSH NATIONAL OPERA

*Vine Theatre, Cardiff* (0222 394811).

**Count Ory.** New production by Aidan Lang of Rossini's sparkling

comedy, with Bonaventura Bottone as the Count, Janice Watson as Adèle, Feb 16, 18, 23.

**La fanciulla del West.** Suzanne Murphy sings the title role, with Dennis O'Neill as Dick Johnson & Donald Maxwell as Jack Rance. Puccini's Wild West opera is produced & designed by Petrika Ionesco, Mar 4, 8, 14.

**La traviata.** Göran Järvelä's production returns with Frances Ginter singing the title role & Peter Brondum as Alfredo, Mar 9, 12, 15.

**Carmen.** André Engel's production, with Jean Stilwell as Carmen & Noel Espritu Velasco as Don José, Janice Watson as Micaela, Mar 13, 16.

## DANCE

**Birmingham Royal Ballet.** *The Nutcracker.* New production by Peter Wright, Dec 29-Jan 12. *Hippodrome, Birmingham* (021-62274861).

On tour:

*Swan Lake:* Triple bill: Brahms Handel Variations, Symphony in Three Movements, Theme & Variations, Feb 18-23. *Theatre Royal, Plymouth* (0752 6695951); Feb 25-Mar 2. *Palace Theatre, Manchester* (061-226 9922).

**English National Ballet.** *The Nutcracker.*, produced & choreographed by Peter Schaufuss, Dec 21-Jan 12. *Festival Hall, South Bank Centre, SE1* (071-9288900).

**London City Ballet.** *Cinderella*, Christmas favourite, choreographed by William Morgan, to music by Rossini. Until Jan 5. *Sadler's Wells, Rosebery Ave, EC1* (071-2783916).

**Royal Ballet.** *The Nutcracker*, Peter Wright's production, designed by Julia Trevelyan Oman, Dec 21, 22 m&e, 26 m&e, 27 (m&e), 28, Jan 1-3, 5 (m&e), 8, 10. *Manon*, Kenneth MacMillan's tragic ballet, Jan 12 (m), 16-18, Feb 2 (m&e), 6, 8, 13, 14, 20, 22. *Triple Bill: Danse concertante, Winter Dreams, Raymonda Act III*, Feb 7, 11, 15, 18, 23, 26. *La Bayadère*, Feb 27, Mar 2 (m&e), 6. *Royal Opera House, Covent Garden, WC2* (071-240 1066).

## MUSIC

### BARBICAN HALL EC2 (071-6388891)

#### London Symphony Orchestra

Richard Hickox conducts two performances of Orff's *Carmina Burana*, Jan 6, 7.30pm; Jan 10, 7.45pm.

**BBC Henze Festival.** Six days of concerts, recitals (some free) & open rehearsals, including a staged performance of his opera *The English Cat*, the ballet *Rosa Silber*, oratorio *The Raft of the Medusa*, with the BBC Symphony & Philharmonic Orchestras & the London Sinfonietta, Jan 11-15.

**Childhood:** Concert series performed by the London Symphony Orchestra & devised by its principal conductor Michael Tilson Thomas.

Includes works by Stravinsky, Prokofiev, Britten, Jan 24, 7.45pm; Tchaikovsky, Debussy, Knussen, Mahler, Jan 31, 7.45pm; Knussen's opera *Higglety, Pigglety, Pop!*; Feb 3, 7.30pm; Debussy, Saint-Saëns, Tchaikovsky, Feb 10, 7.30pm; Benjamin, Berg, Mahler, Mendelssohn, Feb 17, 7.30pm.

**Mozart 200.** A series of 21 concerts by the English Chamber Orchestra presenting in chronological order major works from Mozart's mature years.

Includes the opera *Mitridate, re d'Pontio*, the dramatic oratorio *La Betulia liberata* & the unfinished dramatic singspiel *Zaïde*. Conductors include Jeffrey Tate & Colin Davis, Jan 25, 30, Feb 8, 13, 20, 27, Mar 2, 10, 13, 23, 27, 7.45pm.

**London Symphony Orchestra.** Richard Hickox conducts Britten's *War Requiem*, with Heather Harper, Philip Langridge, John Shirley-Quirk, Feb 23, 7.45pm.

**Halle Orchestra.** Stanislaw Skrowaczewski conducts Brahms, Mendelssohn, Debussy, Ravel, Feb 24, 7.30pm.

**London Symphony Orchestra.** Myung-Whun Chung conducts Tchaikovsky's Violin Concerto, with Igor Oistrakh, & Berlioz's Symphonie Fantastique, Mar 3, 7.30pm.

### FESTIVAL HALL

*South Bank Centre, SE1* (071-9288900).

**City of London Sinfonia.** Andrew Greenwood conducts Handel, Mozart, Fauré, Jan 6, 7.30pm.

**Academy of St Martin-in-the-Fields.** Neville Marriner conducts Cherubini, Beethoven's Violin Concerto, with Dmitry Sitkovetsky, & Dvořák's Symphony No 7, Jan 15, 7.30pm.

**Gwyneth Jones with the YMSO.** The distinguished soprano sings extracts from Wagner's operas, Jan 16, 7.30pm.

**Philharmonia.** Giuseppe Sinopoli conducts Mozart's Sinfonia Concertante & Bruckner's Symphony No 4, Jan 19, 7.30pm.

**Mozart: the Solti series.** Sir Georg Solti conducts a concert performance of *The Marriage of Figaro*, with the Chamber Orchestra of Europe, Olaf Baer & Margaret Price as the Count & Countess, Jan 20, 7pm; he appears as pianist with the Takács Quartet in a chamber concert, Jan 21, 7.30pm; he conducts the COE in Symphonies No 35 & No 41, & the Violin Concerto, with Anne-Sophie Mutter, Jan 22, 7.30pm.

**Prokofiev: a centenary celebration.** Of his music & influences. A series of concerts by the Royal Philharmonic Orchestra to include all Prokofiev's major compositions. Vladimir Ashkenazy conducts the Suite from *Lieutenant Kijé*, with works by Rimsky-Korsakov & Stravinsky, Jan 23; Prokofiev's Piano Concerto No 1 & Symphony No 5, with Glazunov's Symphony No 4, Jan 29; excerpts from *Romeo & Juliet* & *War & Peace* suite, with music by Borodin & Mussorgsky, Feb 6; 7.30pm.

**BBC Symphony Orchestra** 60th anniversary season. Lothar Zagrosek conducts Berlioz, Ben Mason & Tchaikovsky, Jan 26, 7.30pm.

**London Philharmonic.** Klaus Tennstedt conducts three performances of Mahler's Symphony No 8, Jan 27, 3, 15pm; Jan 28 & 30, 7.30pm.

**Elliott Carter.** South Bank series

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## ILN ARCHAEOLOGY AND SAFARI TOUR OF KENYA SEPTEMBER 24 OCTOBER 8, 1991



This tour offers an unusual opportunity to enjoy the beautiful country of Kenya and the two aspects for which it is famous: magnificent game parks and evidence of man's origins. The tour will visit outstanding wildlife sanctuaries and major sites and museums. Lasting 15 days, it will be led by Archaeology Editor, Dr Ann Birchall.

The itinerary will begin and end in Nairobi and will include: the National Museum, renowned for its prehistoric collection and exhibits from Olduvai Gorge; the palaeolithic sites at Kariandusi and Hyrax Hill; the Stone Age campsite at Olorgesailie excavated by Louis and Mary Leakey; the 15th-century Arab town of Gedi; the 14th-century ruins at Jumba; and Mombasa.

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Accommodation will be at the best available hotels/lodges (most with swimming pools). Transportation will be in six- or seven-seater safari minibus, providing a window-seat, refrigerated drinks and binoculars for everyone. Travel to and from London Heathrow will be by scheduled British Airways flights, and from Mombasa to Nairobi by scheduled Kenya Airways flights.

Total cost, including fares, accommodation and all meals, excursions, entrance fees, guides, local taxes and service charges, for 15 days (13 nights) is £1,995 per person sharing twin rooms. For those requiring single rooms (of which there is a limited number) there is a supplement of £175.

The tour is limited to 25 people. To ensure a place please make your reservation by filling in and returning the coupon below, with a deposit of £150 per person. The balance will be payable not later than August 1, 1991.

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*Giuseppe Sinopoli conducts the Philharmonia at the Festival Hall. Mozart in 20th-century art at the Barbican. Jasper Johns drawings at the Hayward. Tippoo's anniversary concert. Jan 27, 4pm.*



devoted to this American composer. Pierre Boulez conducts the Philharmonia & Ensemble InterContemporain, Feb 1; Arditti String Quartet, Feb 2 & 3; Oliver Knussen conducts the London Sinfonietta, Feb 10 & 17. **London Philharmonic.** Franz Welser-Möst conducts Mozart & Stravinsky, with Olli Mustonen, piano, Feb 4; Mozart & Strauss, with Mitsuko Uchida, piano, Feb 7; 7.30pm.

**Philharmonia.** Giuseppe Sinopoli conducts Elgar's Cello Concerto, with Heinrich Schiff, & Dvořák's Symphony No 9 (New World), Feb 5; Schoenberg's Chamber Symphony No 1, Mozart's Piano Concerto No 21, with Alicia de Larrocha, & Beethoven's Symphony No 3 (Eroica), Feb 24; 7.30pm.

**BBC Symphony Orchestra.** Gunter Wand conducts Beethoven's Symphonies No 1 & No 3 (Eroica), Feb 8, 7.30pm.

**Saint Louis Symphony Orchestra.** Leonard Slatkin conducts Barber's Violin Concerto, with Kyung-Wha Chung, & Copland's Symphony No 3, Feb 9, 7.30pm.

**Prokofiev.** The RPO series continues under Yuri Temirkanov who conducts Prokofiev's suite *The Love of Three Oranges* & Piano Concerto No 3, with Dmitri Alexeev, & works by Stravinsky, Feb 13; *Peter & the Wolf*, with works by Borodin & Mussorgsky, Feb 21; Prokofiev's Piano Concerto No 2, with Alexander Slobodyanik, & works by Slonimsky & Rimsky-Korsakov, Feb 26; 7.30pm.

**Philharmonia.** Libor Pešek conducts Martinů, Bartók, Dvořák, Feb 14; Prokofiev, Ravel, Beethoven, Feb 16, 7.30pm.

**Vienna Philharmonic Orchestra.** Claudio Abbado conducts Mozart's Symphony No 29 & Mahler's Symphony No 1, Feb 18, 7.30pm.

**London Philharmonic.** Georg Solti conducts Haydn's Symphony No 98 & Bruckner's Symphony No 2, Feb 19, 7.30pm.

**BBC Symphony Orchestra &**

**Chorus.** Colin Davis conducts Tippett's Triple Concerto & Schubert's Mass No 6, Feb 20, 7.30pm.

**London Philharmonic.** Andrew Davis conducts a concert performance of the Glyndebourne production of Tippett's *Vee Year*, Feb 25, 7pm. Charles Dutoit conducts Rachmaninov, Liszt, Shostakovich, Mar 3; Ravel, Haydn, Elgar, Mar 5; 7.30pm. QUEEN ELIZABETH HALL, South Bank Centre.

**Hermann Prey**, baritone, **Helmut Deutsch**, piano, Schubert, Lieder to poems by Goethe, Jan 11, 7.45pm.

**London Orpheus Choir & Orchestra.** James Gaddern conducts Handel's *Messiah*, in its entirety, Jan 15, 7.30pm.

**English Baroque Soloists, Monteverdi Choir.** John Eliot Gardiner conducts Mozart, Jan 23, 7.45pm.

**Peter Katin**, piano, Ravel, Liszt, Debussy, Chopin, Jan 27, 3pm.

**Chilingirian String Quartet**, William Bennett, flute, Neil Black, oboe, Clifford Benson, piano, Mozart, Quartets, Jan 27, 7.45pm.

**Ton Koopman, Tini Mathot**, harpsichords, Couperin, Mozart, Forqueray, Soler, Bach, Balbastre, Feb 2, 7.45pm.

**King's Consort**, Robert King, director/harpsichord/chamber organ, Handel's *Acis & Galatea*, Feb 4, 7.45pm.

**Michael Roll**, piano, Mozart, Brahms, Schumann, Feb 28, 7.45pm. ROYAL OPERA HOUSE, Covent Garden, WC2 (071-240 1066).

**Sergei Leiferkus**, baritone, **Graham Johnson**, piano, Songs by Tchaikovsky & Rachmaninov, Jan 25, 8pm.

ST JOHN'S SMITH SQUARE, SW1 (071-222 1061).

**Academy of Ancient Music.** As part of the bicentenary festival, Simon Standage directs a Mozart programme, Jan 1, noon.

**His Majesties Sagbutts & Cornetts.** Jeffrey Skidmore directs works by Lassus, Gabrieli, Praetorius, Monteverdi, Schütz, Jan 19, 7.30pm.

**David Howells**, piano, Haydn, Chopin, Fauré, Jan 21, 7.30pm.

**Lontano.** Odaline de la Martinez conducts works by Huggins, Muldowney, Birtwistle, Jan 22; Osborne, Berkeley, Newson, Feb 7; 7.30pm.

**French Song Series:** Joan Rodgers, soprano, Susan Kessler, mezzo-soprano, Malcolm Martineau, piano, Gounod, Debussy, Poulenc, Chabrier, Jan 30; Della Jones, mezzo-soprano, Bryn Terfel, bass baritone, Malcolm Martineau, piano, Debussy, Ibert, Poulenc, Satie, Feb 19; 7.30pm.

**Orchestra of the Age of Enlightenment.** Bach at Cothen, directed from the violin by Elizabeth Wallfisch, Feb 4, 8pm.

**Tallis Scholars.** Peter Phillips directs motets by Obrecht, Josquin, Ockeghem, Feb 6 & 21, 7.30pm.

**Britten Quartet.** Mozart, Dvořák, Ravel, Feb 11, 7.30pm.

**The Sixteen.** Harry Christophers conducts chansons by Poulenc, Feb 16, 7.30pm.

**Parnassus Ensemble.** Tchaikovsky & Brahms sextets, Feb 22, 7.30pm.

**English Baroque Choir & Orchestra.** Leon Lovett conducts Handel's *Messiah*, Feb 24, 7pm.

WIGMORE HALL, 36 Wigmore St, W1 (071-9352141).

**Felicity Lott**, soprano, **Graham Johnson**, piano, Hommage à printemps: a celebration in song of spring & of the French singing actress Yvonne Printemps, Jan 2; Richard Strauss Lieder, Jan 23; 7.30pm.

**Mozart Bicentenary Festival**, under the artistic direction of György Pauk, violin, with the Takács Quartet, Chamber Orchestra of Europe wind soloists & other soloists, Mozart chamber works, Jan 6-12.

**Anne Sofie von Otter**, mezzo-soprano, **Olaf Baer**, baritone, **Geoffrey Parsons**, piano, Wolf, Spanisches Liederbuch, Jan 13, part I, 4pm, part II, 7pm.

**Jorma Hynninen**, baritone, **Ralf Gothóni**, piano, Schubert, Winterreise, Jan 26, 7.30pm.

**Julian Bream**, lute & guitar, 40th

anniversary concert, Jan 27, 4pm.

**Songmakers' Almanac.** Mozart, the complete Lieder, Jan 29, 7.30pm.

**Anthony Rolfe Johnson**, tenor, **Graham Johnson**, piano, Shakespeare song settings from Arne to Tippett, Feb 2, 7.30pm.

**Alfred Brendel**, piano, Mozart, Feb 17, 4pm.

**François Le Roux**, baritone, **Irwin Gage**, piano, Debussy, Fauré, Liszt, Wolf, Ravel, Feb 20, 7.30pm.

#### CHRISTMAS MUSIC

**Carols for choir & audience.** with Goldsmiths Choral Union, Dec 20, 7pm. *Albert Hall, SW17 (071-8239998)*.

**Carol concert** by the London Symphony Orchestra & Chorus, in the presence of the Princess of Wales, Dec 20, 7.15pm. *Barbican Hall*.

**Christmas Oratorio**, by J.S. Bach, performed by the Choir & Orchestra of the King's Consort, Dec 21, 7.30pm. *St John's Smith Sq.*

**Carols** with the Royal Choral Society, Dec 21, 7.30pm. *Albert Hall*.

**L'Enfance du Christ**, by Berlioz, performed by London Symphony Orchestra & Chorus, Dec 21, 7.45pm. *Barbican Hall*.

**Carols for choir & audience.** City of London Choir & organ, Dec 21, 7.45pm. *Queen Elizabeth Hall*.

**Messiah**, by Handel, The Sixteen Choir & Orchestra, Dec 22, 7.30pm. *St John's Smith Sq.*

**Children's carols**, with Royal Choral Society & trumpeters, Dec 22, 2.30pm & 7.30pm. *Albert Hall*.

**Bach Choir family carols**, with London brass & trumpeters, Dec 23, 2.30pm. *Albert Hall*.

**Glory of Christmas**, London Concert Orchestra, with choir & soloists, play Bach, Schubert, Handel, Bizet, Berlioz, Clarke & carols, Dec 23, 3.15pm & 7.30pm. *Festival Hall*.

**Alexandra Choir carol concert**, with orchestra, organ & audience, Dec 23, 7.30pm. *Albert Hall*.

**Messiah** in Mozart's version, with London Philharmonic, London Voices & members of the public, Dec 27, 7.30pm. *Albert Hall*.



Tiger on permanent display at the V and A's new Nehru Gallery of Indian Art.

## EXHIBITIONS

*Readers intending to visit over the Christmas & New Year holiday periods are advised to check times with the gallery concerned.*

**AGNEW'S**  
43 Old Bond St, W1 (071-629 6176).

**Erich Wolfsfeld, Lotte Laserstein & Gottfried Meyer.** Paintings by three 20th-century German naturalist artists. Until Jan 4. Mon-Fri 9.30am-5.30pm. Closed Dec 24-26, 31 & Jan 1.

**BARBICAN ART GALLERY**  
Barbican Centre, EC2 (071-638 4141).

**Chagall to Kitaj: Jewish experience in the art of the 20th century.** Part of the Barbican's season Israel: State of the Art. Until Jan 6.

**Stanley Spencer: The Apotheosis of Love.** Centenary tribute to Spencer's imaginative vision. Jan 24-Apr 1.

**Man Ray: Bazaar Years.** Photographs taken in 1922-42 when Man Ray was working for the fashion magazine *Bazaar* in Paris. Jan 24-Apr 1. Mon-Sat 10am-6.45pm, Tues until 5.45pm, Thurs until 7.45pm, Sun & Dec 26 & Jan 1 noon-5.45pm. £4, concessions & everybody Thurs after 5pm £2. Closed Dec 24, 25.

Concourse Gallery:

**André Kertész: Diary of Light 1912-85.** First British retrospective for this Hungarian master of photography. Until Jan 23.

**Mozart in Art, 1900-90.** An affectionate tribute to the musical genius by a cross-section of 20th-century artists. Feb 14-Apr 2.

Daily noon-7.30pm. Closed Dec 24, 25.

**BETHNAL GREEN MUSEUM OF CHILDHOOD**

Cambridge Heath Rd, E2 (081-980 3204).

**Spirit of Christmas: White Christmas.** Sledging, snowmen, Jack Frost & so on. Until Jan 19. Thurs 10am-6pm, Sun 2.30-6pm. Closed Dec 24-26 & Jan 1.

**BRITISH MUSEUM**  
Great Russell St, WC1 (071-636 1555).

**Avant-Garde British Printmaking 1914-60.** From Bomberg's Vorticism to works by Paolozzi, Butler, Turnbull & Sandle. Until Jan 13.

**Archaeology & the Bible.** The cultural & political history of the Holy Land. Until Mar 24, 1991. £2, concessions £1.

**Swords of the Samurai.** The history of the Japanese sword from the sixth century AD to its last practical use in the 19th century. Until Feb 10.

**Board Games of the World.** The ancestors of ludo, backgammon & other familiar games. Until March 10. Mon-Sat 10am-5pm, Sun 2.30-6pm. Closed Dec 24-26 & Jan 1.

**CABLE STREET STUDIOS**  
566 Cable St, E1 (071-790 0674).

**Open Studio Exhibition.** Young artists show sculpture, paintings, textiles & ceramics. Jan 18-20, Fri 2-8pm, Sat, Sun 1-7pm.

**ZELDA CHEATLE**  
8 Cecil Court, WC2 (071-836 0306).  
**O. Winston Link—photographs.** The show documents the era of the steam railroad in 1950s small-town America. Until Jan 11. Tues-Sat 10am-6pm. Closed Dec 24-Jan 1.

**CHRISTIE'S**  
8 King St, SW1 (071-839 9060).

**Patronage Preserved.** A London airing for outstanding works of art which, though publicly-owned, are normally on view only in various great houses. Furniture from Hardwick, Kedleston & Nostell, silver from Knole & Belton, paintings & porcelain. Jan 3-20.

**Charles Keene of *Punch*.** 1823-91. Centenary exhibition of work by one of *Punch*'s finest illustrators. Jan 4-27. Mon-Fri 10am-5pm, Sat, Sun 2-5pm.

**HAYWARD GALLERY**  
South Bank Centre, SE1 (071-928 3144).

**The Drawings of Jasper Johns.** More than 100 items executed over a period of 35 years. Until Feb 3.

**Garry Winograd: Figments from the Real World.** Vivid photographs of America over three decades. Until Feb 3.

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by Nick Merriman

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*Stanley Spencer at the Barbican. Picasso among the Berggruen Collection at the National Gallery. Fairyland lustre from Wedgwood at the V and A.*

Daily 10am-6pm, Tues, Wed until 8pm, £4, concessions & everybody Mon £2. Closed Dec 24-26 & Jan 1.

IMPERIAL WAR MUSEUM

Lambeth Rd, SE1 (071-416 5000).

**Stanley Spencer: Shipbuilding on the Clyde.** Eight of the largest works commissioned during the Second World War. Until Mar 31.

**Paintings from the permanent collection.** Artists include Orpen, Lavery, Kennington, Ardizzone, Gross & Bawden. Until Mar 31.

Daily 10am-6pm. £3, concessions £1.50. Closed Dec 24-26 & Jan 1.

INSTITUTE OF CONTEMPORARY ARTS  
*The Mall, SW1* (071-930 3647).

**Possible Worlds.** A survey of European sculpture at the turn of the decade. Exhibition held jointly with the Serpentine Gallery. Until Jan 6. Daily noon-10pm, Sun until 8pm. Non-members £1.50. Closed Dec 24-27 & Jan 1.

MUSEUM OF LONDON

*London Wall, EC2* (071-600 3699).

**Images of the London Blitz.** Photographs by Bill Brandt, Bert Hardy & George Rodger, some censored, some used as official propaganda. Until May 5.

**The Tale of London Past: Beatrix Potter's archaeological paintings.** Watercolour studies painted in 1894-95 before she embarked on writing children's books. Until Jan 27. Tues-Sat 10am-6pm, Sun 2-6pm. Closed Dec 24-26 & Jan 1.

MUSEUM OF MANKIND

Burlington Gardens, W1 (071-437 2224).

**Images of Africa: Emil Torday & the Art of the Congo 1900-09.** Major exhibition of sculpture, masks, textiles & weapons showing the sophistication of Congolese aesthetic tradition. Until 1992. Mon-Sat 10am-5pm, Sun 2.30-6pm. Closed Dec 24-26 & Jan 1.

MUSEUM OF THE MOVING IMAGE

South Bank Centre, SE1 (071-401 2636).  
**Muppets, Monsters & Magic.** Jim Henson's lovable television puppets in

the "flesh". Until Feb. Tues-Sat 10am-8pm, Sun & Jan 1 10am-6pm. £3.95, concessions £2.75. Closed Dec 24-26.

NATIONAL GALLERY

*Trafalgar Sq, WC2* (071-839 3321).

**Art in the Making: Impressionism.** The techniques of Monet, Renoir, Pissarro & others. Among the masterpieces hung in illustration are Renoir's *The Umbrellas* and Monet's *Bathers at La Grenouillère*. Until Apr 21.

**Van Gogh to Picasso: The Berggruen Collection at the National Gallery.** The loan of 68 works, including nine by Cézanne. Jan 16-Apr 21.

Mon-Sat 10am-6pm, Sun 2-6pm. Closed Dec 24-26 & Jan 1.

NATIONAL PORTRAIT GALLERY

*St Martin's Pl, WC2* (071-306 0055).

**The Raj: India & the British 1600-1947.** The relationship between British & Indian society over 350 years through paintings, prints & photographs. Until Mar 17. £3.50, concessions £2.50. Mon-Fri 10am-5pm, Sat until 6pm, Sun 2-6pm. Closed Dec 24-26 & Jan 1.

THE QUEEN'S GALLERY

*Buckingham Palace Rd, SW1* (071-930 4832).

**A Royal Miscellany.** Treasures from the Royal Library at Windsor. Until Jan 13. Tues-Sat 10.30am-5pm, Sun 2-5pm. £1.70, concessions £1. Closed Dec 24-Jan 1.

ROYAL ACADEMY

*Piccadilly, W1* (071-439 7438).

**Egon Schiele & his Contemporaries.** Paintings & drawings from the Leopold Collection alongside works by Klimt, Kokoschka & other artists of the turn-of-the-century Vienna avant-garde. Until Feb 17.

**The Passionate Eye.** Impressionist & other master paintings from the collection of Emil G. Bührle. Feb 1-Apr 9. Daily 10am-6pm. £4, concessions £2.70. Closed Dec 24-26.

SCIENCE MUSEUM

*Exhibition Rd, SW7* (071-933 8000).

**The Lego Motor Show—Auto 2000.** Scale models of cars conceived

by design students as dream vehicles of the 21st century. Until Mar 24. Mon-Sat 10am-6pm, Sun 11am-6pm. £2.50, concessions £1. Closed Dec 24-26 & Jan 1.

SERPENTINE GALLERY

*Hyde Park, W2* (071-402 6075).

**European Sculpture.** See entry for Institute of Contemporary Arts. Until Jan 6. Daily 11am-4pm, Jan 1 noon-4pm. Closed Dec 24-28.

SOOTHEBY'S

*34/35 New Bond St, W1* (071-493 8080).

**Elizabethan & Stuart Silver from the Kremlin.** Loan exhibition of 21 treasures, the majority presented in the 16th & 17th centuries by the Muscovy Company to ease commercial relations between the Tsars & Elizabeth I (& successive monarchs). Jan 1-31.

**Fabergé silver from the Forbes magazine collection.** Russian pieces including two jewelled Easter eggs. Jan 1-31.

Mon-Sat 10am-5pm, Sun & Jan 1 noon-5pm.

TATE GALLERY

*Millbank, SW1* (071-821 1313).

**William Coldstream (1908-87).** Sixty works by one of the most vigorous & influential British painters of the century. Until Jan 6.

**Max Ernst, 1891-1976.** Paintings, drawings, collage & sculpture by one of Surrealism's most inventive exponents. Feb 13-Apr 21.

**Richard Long.** Geometric sculptures of stone & wood by the 1989 Turner Prize winner. Until Jan 6.

**Anish Kapoor.** Works on paper by this sculptor. Until Feb 10.

Clore Gallery:

**A Respect for Paper.** Turner's drawing papers 1787-1820 & their influence on his media & technique. Until Jan 13.

Mon-Sat 10am-5.50pm, Sun 2-5.50pm. Closed Dec 24-26 & Jan 1.

VICTORIA & ALBERT MUSEUM

*Cromwell Rd, SW7* (071-933 8349).

**Christmas Then.** Traditions of the Victorian era in shopping, pantomime, cards & costume. Until Jan 27.

**Miss Jones & her Fairyland.** Fairyland Lustre pieces designed by Daisy Makeig-Jones for Wedgwood from 1916. Until Jan 13.

**Nehru Gallery of Indian Art.** New permanent display of the museum's collection of Indian art & artifacts.

Mon-Sat 10am-5.30pm, Sun 2.30-5.30pm. Voluntary donation, suggested £2, concessions 50p. Closed Dec 24-26 & Jan 1.

WHITECHAPEL ART GALLERY

*Whitechapel High St, E1* (071-377 0107).

**1990 Whitechapel Open.** Selection from more than 2,000 submitted works by East London artists. Until Jan 20. Tues-Sun 11am-5pm, Weds until 8pm. Closed Dec 25, 26 & Jan 1.

## SPORT

ATHLETICS

**Pearl Assurance AAA/WAAA Championships.** Feb 2,3, *Cosford, Shropshire*.

**IAAF Invitation Meeting.** Feb 17. *Cosford*.

**Great Britain v USA.** Mar 3. *Kelvin Hall, Glasgow*.

CRICKET

**Australia v England:** Second Test. Dec 26-30, *Melbourne*; Third Test, Jan 4-8, *Sydney*; Fourth Test, Jan 25-29, *Adelaide*; Fifth Test, Feb 1-6, *Perth*; *Australia*.

DARTS

**British Open.** Dec 28,29, *Royal Horticultural Society Halls, Vincent Sq, SW1*.

FENCING

**Martini Challenge** (men's épée). Mar 2,3, *Seymour Leisure Centre, Seymour Pl, W1*.

FOOTBALL

**England v Cameroon.** Feb 6. *Wembley Stadium, Middx*.

GYMNASТИCS

**British Rhythmic Championship** (women). Jan 26,27, *Bletchley, Bucks*.

HORSE RACING

**Coral Welsh National.** Dec 22. *Chepstow, Gwent*.

**King George VI Rank Steeplechase.** Dec 26. *Kempton Park, Surrey*.

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#### MOTOR RALLYING

**RAC International Historic Rally of Great Britain.** Mar 7-10. Start Bath, Avon, finish Torquay, Devon.

#### RUGBY UNION

**France v Scotland.** Jan 19. Paris.

**Wales v England.** Jan 19. Cardiff.

**Ireland v France.** Feb 2. Dublin.

**Scotland v Wales.** Feb 2. Edinburgh.

**Save & Prosper International: England v Scotland.** Feb 16. Twickenham, Middx.

**Wales v Ireland.** Feb 16. Cardiff.

**France v Wales.** Mar 2. Paris.

**Ireland v England.** Mar 2. Dublin.

#### SNOOKER

**Mercantile Credit Classic.** Jan 1-12. Bournemouth International Centre, Bournemouth, Dorset.

**Benson & Hedges Masters'.** Feb 3-10. Wembley Centre, Wembley, Middx.

**Pearl Assurance British Open.** Feb 17-Mar 2. Assembly Rooms, Derby.

#### SQUASH

**Fight for Sight National Championships.** Jan 17-22. Eldon Sq Leisure Centre, Newcastle-upon-Tyne.

#### SWIMMING

**World Championships.** Jan 3-13. Perth, Australia.

#### TENNIS

**Men's Challenger International.** Feb 2-8. Telford, Shropshire.

## OTHER EVENTS

**Bonham's sale of dog pictures & works of art,** to coincide with Cruft's dog show. Jan 15, 6pm. Bonham's, Montpelier St, SW7 (071-584 9161).

**Chinese New Year Celebrations** usher in the Year of the Sheep. Feb 17, from 11.40am. Gerrard St area, W1.

**Circuses.** Big-top fun from Austen Brothers, Dec 22-Jan 13, Battersea Park, SW11 (box office 071-924 1111), £6-£12, concessions half-price; Gerry Cottle, Dec 26-Jan 2, Wembley complex, Middx (081-902 1234), £6-£10, concessions half-price.

**Cruft's Dog Show.** This centenary year brings a new venue & an extra day for the dog-lover's most important annual event. Jan 9-12, daily

8.30am-7.30pm. Wed, working dogs;

Thurs, terriers & hounds; Fri, toy & utility; Sat, gundogs & Best in Show. NEC, Birmingham, £6, concessions £3.

**Daily Telegraph/Period Homes & Interiors Event.** Craftsmen show beds, fabrics, fireplaces, & techniques of restoration & decoration.

Jan 17-20. Thurs 10am-7pm, Fri-Sun 10am-6pm. Olympia, W14. £5.

**London International Boat Show.**

The latest in craft & accessories, with this year's emphasis on inland waterways. Jan 3-13. Mon-Fri 10am-8pm, Sat, Sun 10am-7pm. Earl's Court, SW5. £6 (includes up to two children), additional children £3.

**London Original Print Fair.** More than 30 exhibitors from Britain & the US offer contemporary works of art.

Jan 11-14. Daily 11am-6pm. Royal Academy of Arts, Piccadilly, W1. £5 includes catalogue, concessions £2.50.

**Lord Mayor of Westminster's New Year's Day Parade.** American-style razzmatazz & marching bands. Jan 1. Procession leaves Berkley Sq, W1 12.30pm, passes Piccadilly, Regent St, Oxford St, arriving Hyde Park, 1.30pm where events continue until 4.15pm.

**Platform performances:** Richard Briers talks about his acting, Dec 31, 5.30pm; Dario Fo expands on his work, Jan 4, 6pm. Olivier, National Theatre, South Bank, SE1 (071-928 2252). £2.50.

**60 Diamond Years.** A celebration of Sadler's Wells, with artists from the four national companies that evolved from Lilian Baylis's pioneering work, in scenes from *Twelfth Night*, *Sleeping Beauty*, *Pineapple Poll*, *Façade*, *Lohengrin*, *Peter Grimes*. Jan 6, 7.15pm. Sadler's Wells Theatre, Rosebery Ave, EC1 (071-278 8916).

**The World of Drawings & Watercolours.** Exhibits include a loan exhibition from Simon Heneage of British cartoons. Lectures: Art & the banana skin - British humorous art, 2.30pm; Samuel Palmer - the vision fades, 6pm; Jan 24. Jan 23-27. Wed-Fri 11am-8pm, Sat, Sun 11am-7pm. Park Lane Hotel, Piccadilly, W1. £5 includes catalogue.

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Nikita Khrushchev in 1961, drawn by Ronald Searle, from *Ronald Searle*, a biography by Russell Davies (Sinclair-Stevenson, £18). The detail from an exact copy of *The Family of Sir Thomas More* by Hans Holbein comes from *Lost Treasures of Britain* by Roy Strong (Viking, £20). Right, Old Bill dazzle-painted, by C.B. Bairnsfather, from *Art & War* by M.R.D. Foot, with the Imperial War Museum (Headline, £25).



## BOOK LIST

A selected list of current titles which are, or deserve to be, on the bestseller list

### HARDBACK NON-FICTION

#### **KGB: The Inside Story**

by Christopher Andrew and Oleg Gorielyevsky

Hodder & Stoughton, £20

An unlikely combination of British academic and KGB defector have produced this account of the Soviet intelligence agencies. It is both serious history and, when it comes to more recent events, quietly sensational though perhaps less academically detached.

#### **Paul Scott: A Life**

by Hilary Spurling  
Hutchinson, £18.90

Sad but engrossing biography of the author of *The Raj Quartet* and other novels, who died of cancer aged 57, his marriage wrecked and his reputation low, success and fame coming only posthumously, with the television production of *The Raj*.

#### **The Invisible Woman**

by Claire Tomalin  
Viking, £16.99

The invisible woman is Ellen Ternan, always known as Nelly to Charles Dickens, whose mistress she was from 1857 until his death in 1870. Dickens kept her carefully and elaborately away from his public's view, but Claire Tomalin has brought her from the wings and shows her to have been a woman of character and resilience who established a new life for herself, after the great man's death, as the wife of a schoolmaster in Margate.

#### **A Word in Time**

by Philip Howard  
Sinclair-Stevenson, £15.95

The author, as cultivated a wordsmith as one could hope to read, notes that the job of observing changing language is as endless as painting the Forth Bridge, and then points out that the 100-year-old cliché is inapt because the bridge is not painted end-to-end but piecemeal. Any book on language is out of date as soon as written, but that does not make this one any less entertaining.

### HARDBACK FICTION

#### **Rabbit at Rest**

by John Updike  
André Deutsch, £14.99

The fourth Rabbit novel is relentlessly preoccupied with decline. Harry Angstrom has been persuaded to take semi-retirement and spend half the year in a condominium called Valhalla Village in Florida, where everyone, including himself, seems to be senescent and physically deteriorating, and where the penis is no longer the organ of Rabbit's main concern.

#### **Possession**

by A. S. Byatt  
Chatto & Windus, £13.95

This year's Booker prizewinner is hard going at times but there is no doubt its literary cleverness. It is also witty, romantic and tremendously stylish.

#### **War Fever**

by J. G. Ballard  
Collins, £12.95

The hugeness of space, the complexities of physics and man's—particularly urban man's—difficulties in coming to terms with them are constant themes in this absorbing collection of short stories, all reflecting the author's conviction that science fiction should really be about inner rather than outer space.

#### **Lies of Silence**

by Brian Moore  
Bloomsbury, £12.99

A story of suspense and excitement set in today's Northern Ireland, where a hotel manager is forced to drive a car bomb and face a desperate conflict of loyalties.

#### **Wall Games**

by Michael Dobbs  
Collins, £12.95

The author of *House of Cards* confirms in his second novel his ability to write tense, fast-moving and topical thrillers. Here the crumbling of the Berlin Wall prompts an exciting story that moves rapidly between Berlin, the White House and the Kremlin.

### PAPERBACK NON-FICTION

#### **Rudyard Kipling**

by Martin Seymour-Smith  
Macmillan, £9.99

Past biographers of Kipling have had to contend with formidable constraints imposed by members of his family. These no longer apply, and Martin Seymour-Smith has as a result written an account that is much more psychologically and critically free-ranging, as well as more controversial, than any of the previous lives of this enigmatic but still hugely popular author.

#### **Grand Inquisitor**

by Sir Robin Day  
Pan, £4.99

When Robin Day gave up *Question Time* it was suggested that without it he would fade away and be forgotten. This lively, opinionated and revealing book is one of the reasons why he has neither faded nor been forgotten, leaving the reader with a typically challenging epilogue, suggesting that as television thrives on unreason and violence its practitioners should concentrate more on exposition than on exposure.

#### **Palace of Varieties**

by Julian Critchley  
Faber & Faber, £4.99

There are plenty of pompous politicians but few genuinely funny ones. Mr Critchley is one of the latter, and this book is vastly entertaining about Parliament, its members and their extraordinary ways. He would be greatly missed if his constituents insisted on deselecting him.

#### **The Brideshead Generation**

by Humphrey Carpenter  
Faber & Faber, £8.99

Evelyn Waugh dominates this mildly entertaining book, and the author has some wise and perceptive comments to make about his life. The others in his so-called Brideshead Generation are no more than bit-players, and may count themselves unlucky to be there.

### PAPERBACK FICTION

#### **A Question of Loyalties**

by Allan Massie  
Sceptre, £5.99

A compelling and powerfully told story of a man's search for the true character of his dead father, an idealist who persuaded himself to be loyal to the Vichy France of 1940, and was caught in a web of intrigue and deceit.

#### **A History of the World in 10½ Chapters**

by Julian Barnes  
Picador, £4.99

A series of wittily-recounted, apparently disconnected events, fact and fiction, gradually become unified into an imaginative *tour de force*.

#### **A Natural Curiosity**

by Margaret Drabble  
Penguin, £4.50

This is England in 1987—"a mean, cold, ugly, divided, tired, clapped-out, post-imperial slag-heap covered in polystyrene hamburger cartons"—in which characters from *The Radiant Way* reappear, and in which the author sometimes gets in the way.

#### **Straight**

by Dick Francis  
Pan, £4.50

The master of the racing thriller is back on form in this fast-moving story of an investigation into horse doping and diamond racketeering in a Hatton Garden jewellery business, unexpectedly taken over by a jockey.

#### **Give Them All My Love**

by Gillian Tindall  
Abacus, £4.99

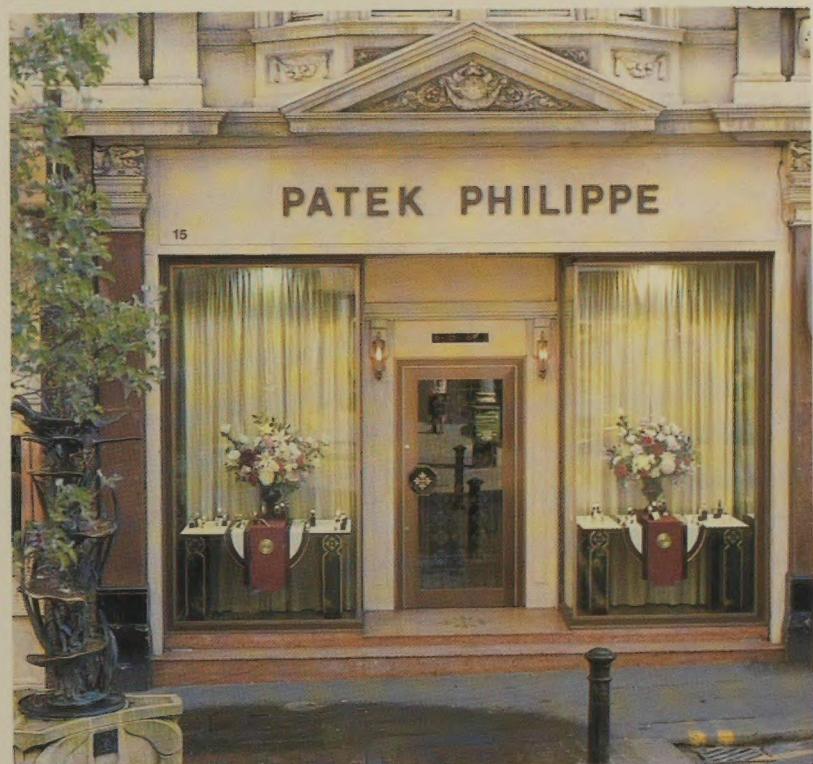
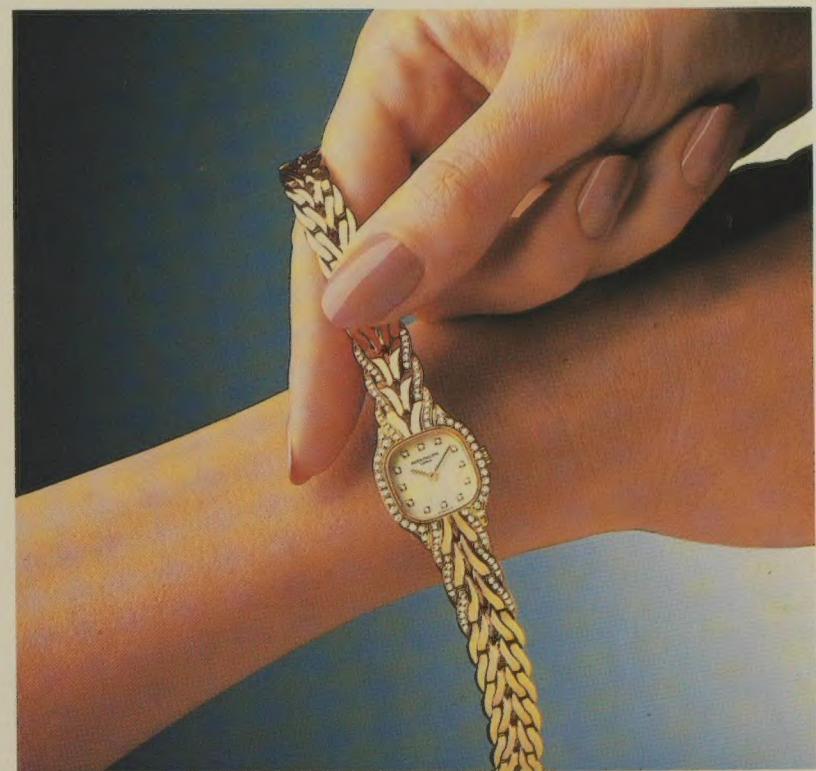
Well-written and tightly-drawn novel based on a confession of murder by a highly respected former headmaster and Justice of the Peace.

#### **House of Cards**

by Michael Dobbs  
Fontana, £3.99

Racy political thriller, set in the future but now fortuitously topical and excitingly translated into a television serial, about a ruthless Conservative Chief Whip's bid for power.

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